

CINEFANTASTIQUE®

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RETURN TO OZ

Behind the scenes of Disney's big-budget summer fantasy

DAY OF THE DEAD

George Romero continues his Living Dead magnum opus

DREAM CHILD

Lewis Carroll's wonderland brought to life by Jim Henson

THE TERMINATOR

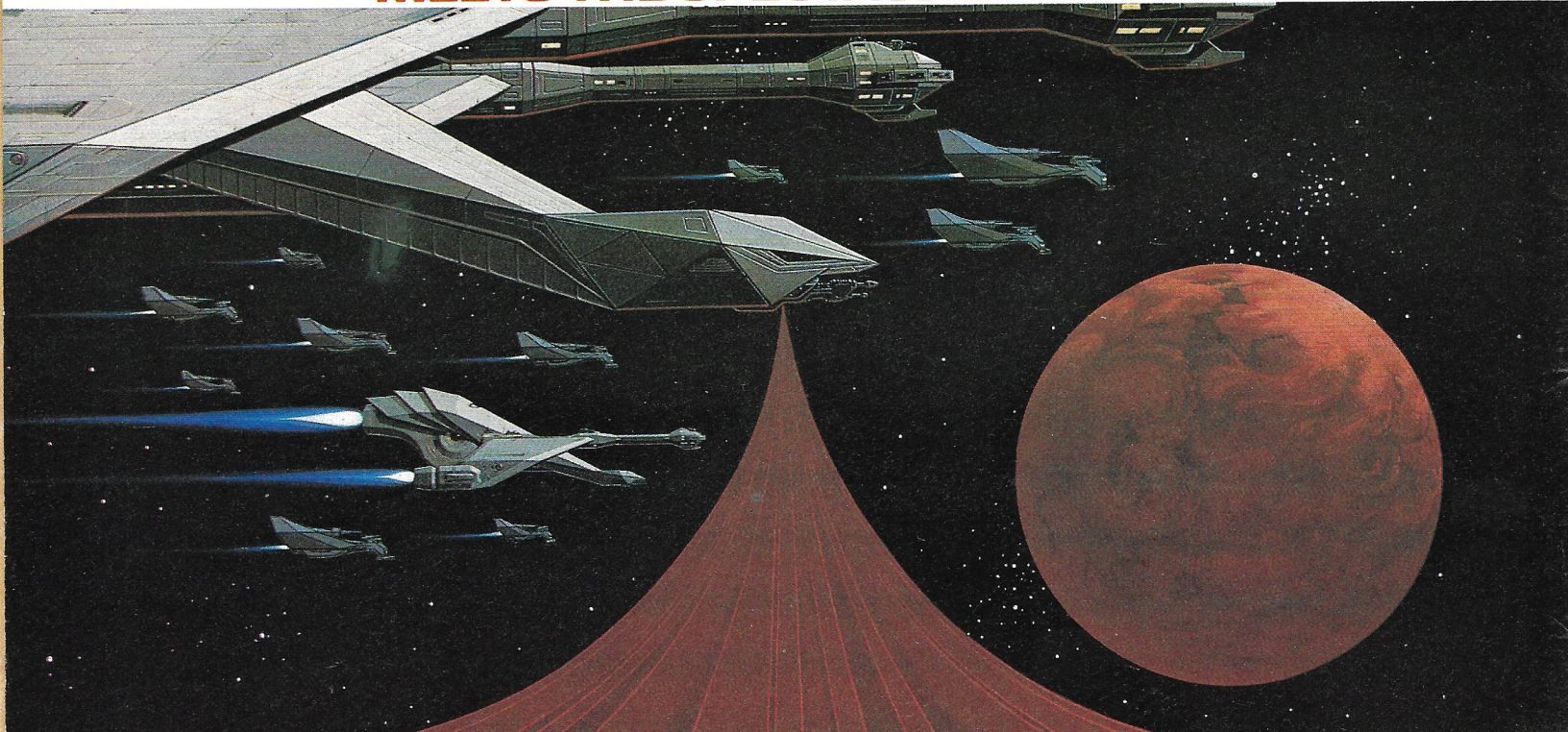
The filming of last year's science fiction blockbuster

Tobe Hooper,
director of
LIFEFORCE

LIFEFORCE

The director of **THE TEXAS CHAINSAW MASSACRE**
and **POLTERGEIST** on his shocker from outer space

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who learned to love
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Produced and Directed by Steven Hahn
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Coming soon to a theatre near you.

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VOLUME 15 NUMBER 3

The magazine with a "Sense of Wonder."

JULY, 1985

It's summer again and time for horror, fantasy and science fiction to take over the nation's movie screens. This issue covers the impressive line-up of films, some of which are listed at right, opening in the next two months.

Our cover story is **LIFEFORCE**, director Tobe Hooper's first film since **POLTERGEIST**, the blockbuster he directed for Steven Spielberg. Hooper talks about filming the large-scale project in England, and the complexity of the film's mechanical effects.

STAR WARS alumnus and Oscar-winner John Dykstra and his Apogee company are also interviewed about the effects innovations used to film **LIFEFORCE**. The film features an **ALIEN**-inspired extraterrestrial ship and "lifeforce" effects filmed with lasers.

In addition to the line-up of new releases, the issue also takes a detailed look at two of last year's biggest hits, **THE TERMINATOR** and **A NIGHTMARE ON ELM STREET**, both independent low-budget productions that surprised audiences and critics alike with their high quality and imagination.

And, featured among the news in this issue's "Coming" section are details about director Joe Dante's secretive **EXPLORERS**. Creating a mystique of secrecy for the project recently lead to an amusing contradiction. The film's producer, Mike Finnell, showed up at a convention in California to represent the film but refused to answer questions or say anything about it. Like Spielberg on his productions, **GOONIES** and **BACK TO THE FUTURE**, Dante has chosen to hype the picture by releasing absolutely no information about it. The information we report "escaped."

Frederick S. Clarke



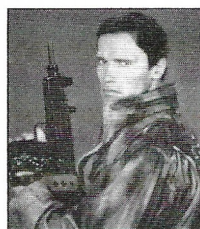
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Red Sonja

Robert E. Howard's feminine answer to Conan, the Barbarian slashes through her first Sword & Sorcery adventure.

by Giuseppe Salza

Following on the success of his CONAN film series, producer Dino De Laurentiis once again taps the fabulous stories of heroes and villains created by Sword & Sorcery writer Robert E. Howard. RED SONJA is a tall, red-haired woman, a powerful warrior who travels in a barbaric world to take revenge against the murderers of her family. Sonja must also find and destroy an evil Talisman in order to save the world from destruction.

The \$15 million production is directed by film veteran Richard A. Fleischer, who made CONAN THE DESTROYER for De Laurentiis, and will be released later this summer. The Howard character has been popularized in comic book adventures loosely adapted by Roy Thomas for Marvel Comics. De Laurentiis bought the film rights to the Howard stories about Sonja around 1982, after the success of CONAN THE BARBARIAN.

RED SONJA is the first production based at De Laurentiis' newly refurbished studios in Rome. The formerly Italian-based producer decided early in 1984 to reopen the old facility, once called Dinocita, where a picture can be made for about 50% of what it costs in the United States. The studios were the

home of De Laurentiis productions in the sixties, including John Huston's THE BIBLE and the science fiction comicstrip BARBARRELLA, directed by Roger Vadim.

In the early seventies, the studios suddenly closed, a sign of the crisis that surrounded the Italian film industry at the time. The move was like an imposed exile to America for De Laurentiis, who never gave up hope of reopening the studio. The five stages (among the biggest in the world) have been redubbed Stabilimenti Cinematografici Pontini. Later this year at the studio David Cronenberg will direct TOTAL RECALL, a \$22 million science fiction project from a script by Dan O'Bannon, based on a book by Philip K. Dick.

Starring as Sonja in her film debut is 21 year-old Danish model Brigitte Nielsen, chosen for her athletic physique. Sandahl Bergman, who played Valeria in CONAN THE BARBARIAN, had been cast to play Sonja, but now appears as the evil Queen Ghedren, whose soldiers rape Sonja and kill her parents at the film's beginning. Arnold Schwarzenegger has a cameo as Prince Kaliador, a mysterious warrior who comes to Sonja's aid. Martial arts specialist Ernie Reyes, Jr., plays a boy-Prince that Sonja meets on her quest. The cast is completed by Paul Smith (the Beast Rabban in DUNE), Ronald

Lacey (RAIDERS OF THE LOST ARK), Donna Osterbuhr and Pat Roach.

The screenplay for RED SONJA by Clive Exton and George MacDonald Fraser stresses action and humor. An earlier script, heavy on sorcery and special effects, was abandoned. "There is more sword than sorcery in RED SONJA," said director Richard Fleischer. "In fact, there is very little sorcery. It's played very realistically. It has a fantasy feeling in the costumes and in the story."

RED SONJA began filming on September 26, 1984 on location in Celano, not far from Rome. The bulk of the picture was shot on majestic sets constructed at Pontini studios, beginning in mid-December.

Following a trend to use Italian cinematographers on wide ranging action pictures (Pasqualino De Santis on SHEENA, Vittorio Storaro on LADYHAWKE), veteran Peppino Rotunno (SATYRICON, ALL THAT JAZZ) was hired as director of photography. "To tell the truth, I wanted another cameraman," said Fleischer. "But De Laurentiis preferred to use an Italian one. I preferred Rotunno, so he got the assignment. At the time, Rotunno had another picture, but Dino has magic ways to convince people!"

Supervising RED SONJA's ex-

tensive stunts and action sequences are Italian Sergio Miani and Vic Armstrong, best known as the stuntman for Harrison Ford in RAIDERS OF THE LOST ARK and INDIANA JONES AND THE TEMPLE OF DOOM. Armstrong also worked on SUPERMAN III and NEVER SAY NEVER AGAIN. Prior to RED SONJA, Armstrong handled a nine-month "tour de force" of stunts on the sets of LEGEND, an action-packed fantasy directed by Ridley Scott, to be released by Universal this summer.

"We have a fantastic amount of sword fighting in this one," said Armstrong of RED SONJA. "Because there are so many fight sequences, we have to devise ways to make each one different. There's a limited amount of moves you can make with the sword, so we must think of different combinations."

Stunts also came into play for the landslides and earthquake that serve as the film's climax. Armstrong's philosophy is "to get the maximum effect with a minimal amount of danger in the stunts." For the more dangerous stunts, body doubles were used for the main actors. The only performer who did all of his own stunts was Arnold Schwarzenegger. Naturally.

The earthquake takes place on a set called the "room of lights," because over 3000 candles dot its wall. This is the chamber of the

Left: The Boy Prince (Ernie Reyes, Jr.) is one of Sonja's allies, a master of the martial arts. Right: Sandahl Bergman stars as Sonja's nemesis, the evil Queen Ghedren. RED SONJA is a Dino De Laurentiis Production, the first to be filmed at De Laurentiis' newly reopened studios in Rome, for release by MGM/UA later this summer.





Red Sonja is played by 21 year-old Danish model Brigitte Nielsen, in her film debut. The character has been popularized by Marvel Comics (inset).

Talisman, which grows in power as it is exposed to light. Here Sonja and her fellows start the final battle to destroy the evil object. The set is built 10 feet off the ground on four hydraulic pillars to simulate the quake movements. A chasm in the floor of the set has been rigged to pump out steaming lava. Fleischer shot all of the film's special effects during principal photography.

While RED SONJA was shooting on the stages of Stabilimenti Cinematografici Pontini studios, TOTAL RECALL was being readied in preproduction, waiting for the eventual OK from Wilmington. Production designer Pier Luigi Basile (CONAN, DUNE) was busy sketching the futuristic look of the picture, set on Mars. Although the start of principal photography has been delayed, director David Cronenberg is expected to begin his first big-budget movie later this year. □

Left: Nielsen rehearses one of Sonja's favorite moves to best a male opponent, for director Richard Fleischer. Right: Arnold Schwarzenegger has a brief cameo appearance in the film as the mysterious Prince Kalidor. The film's action sequences are choreographed by "Indiana Jones" stunt coordinator Vic Armstrong, with Sergio Miani.



Tobe Hooper on **LIFEFORCE**

The director of **POLTERGEIST** films Colin Wilson's "Space Vampires."

by Dan Scapperotti

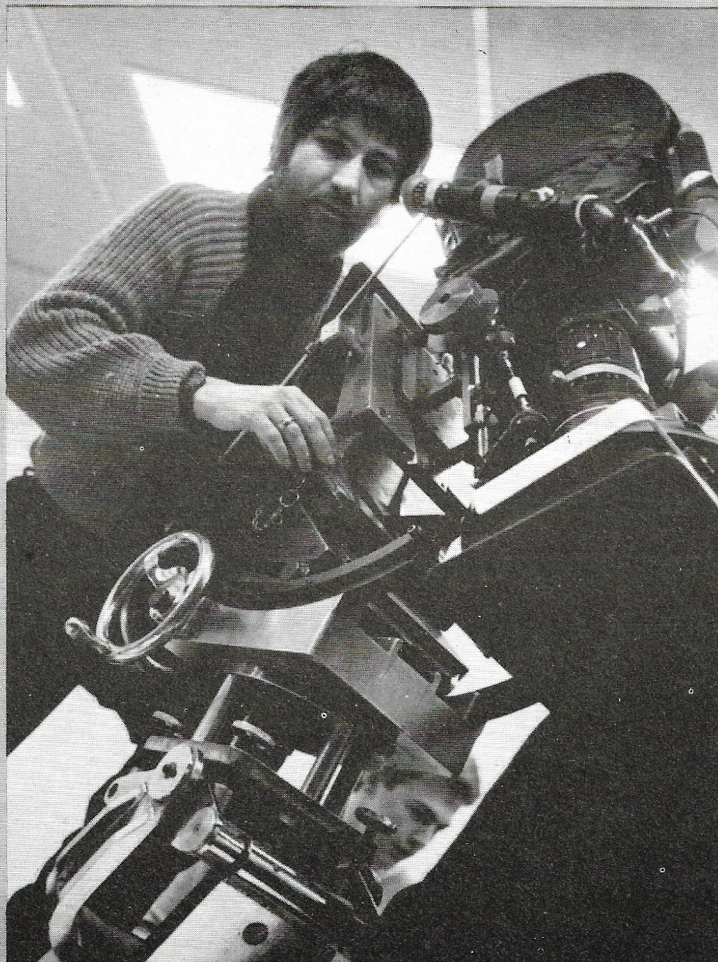
In 1986 the earth will be given the spectacle of Halley's Comet streaking across the vastness of space, a sight which has mystified and terrorized the world's population for hundreds of years. This time is the first in which man is capable of launching spacecraft for a closeup study of the celestial body.

Director Tobe Hooper, in his first theatrical feature since **POLTERGEIST**, has taken the Halley's Comet phenomena and incorporated it into the screenplay for **LIFEFORCE**, Dan O'Bannon's adaptation of Colin Wilson's novel *Space Vampires*. A British and American cooperative venture launches the spacecraft Churchill to probe the centuries-old mysteries of the comet. Colonel Tom Carlsen, played by Steve Railsback, commander of the mission, flies into the head of the comet when his radar picks up a gigantic metallic object concealed within. When Railsback's space vehicle vanishes, a second ship, the *Columbia*, is sent to learn the fate of Carlsen and his crew.

The crew of the Churchill has disappeared, but the rescue team discovers three crystal sarcophagi with the nude humanoid bodies of two males and a female. The bodies are brought back to the Space Research Center in London for study. Before the female can be dissected and studied she comes to "life" and escapes from the laboratory leaving withered bodies behind her. The two male creatures are temporarily stopped by a hail of bullets, but that doesn't prevent the reign of terror the vampire-like creatures set in motion.

"With a budget of \$25 million the distributor didn't want to use 'Space Vampires,' as a title. This is a big picture. It's my BEN HUR of the science fiction genre."

Director Tobe Hooper sets-up a tilted camera angle on the set of **LIFEFORCE**.



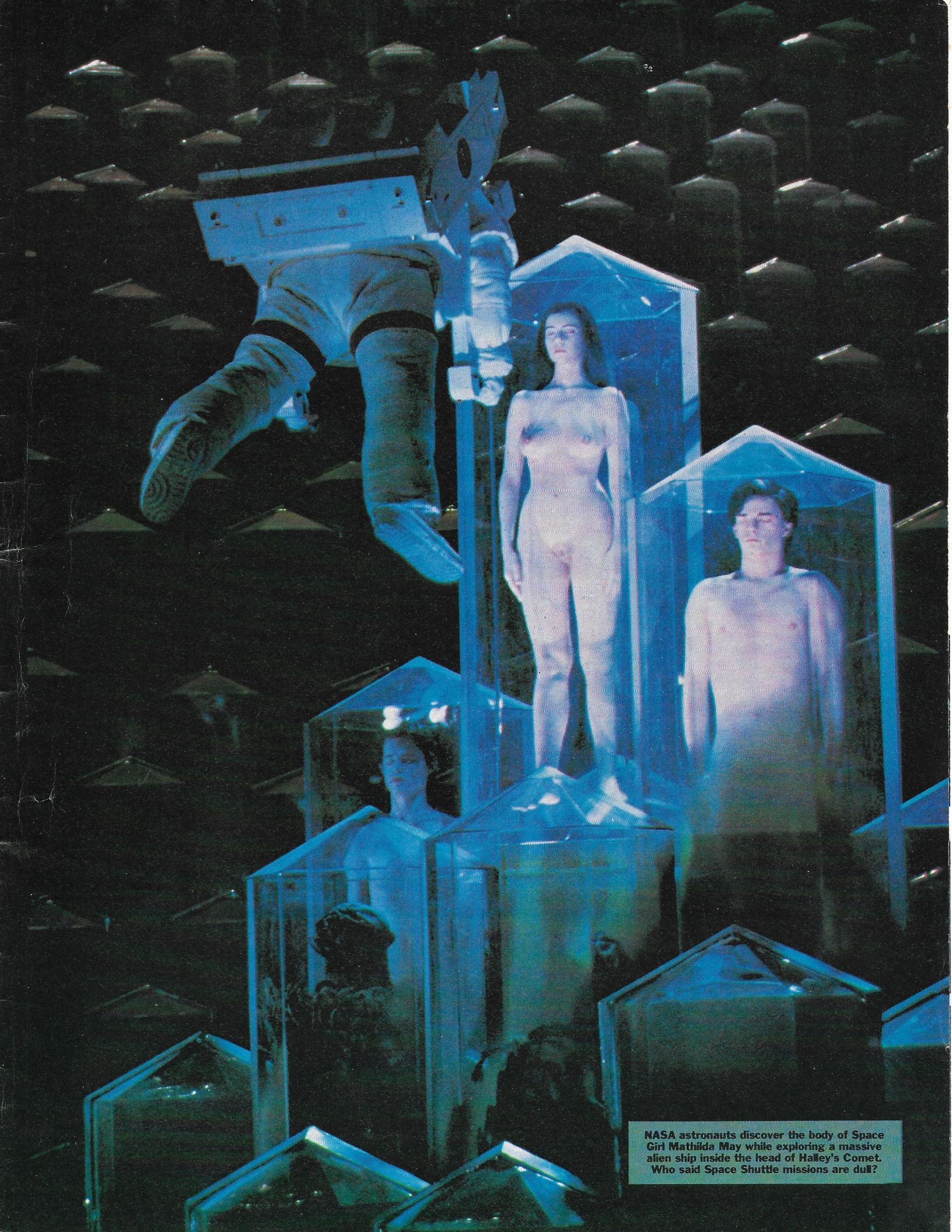
An escape pod that had been jettisoned from the Churchill returns to earth with the lone surviving crewman, Colonel Carlsen. It soon becomes evident that Carlsen and the missing Space Girl are psychically linked and that he is the only chance mankind has of locating the unearthly creatures.

Menahem Golan, who along with Yoram Globus, set up Cannon Films, the international production company, sent Tobe Hooper a copy of the Wilson novel in the summer of 1983. The director took the book to Palm Springs, read the suspense piece over the weekend and decided to accept the directing assignment.

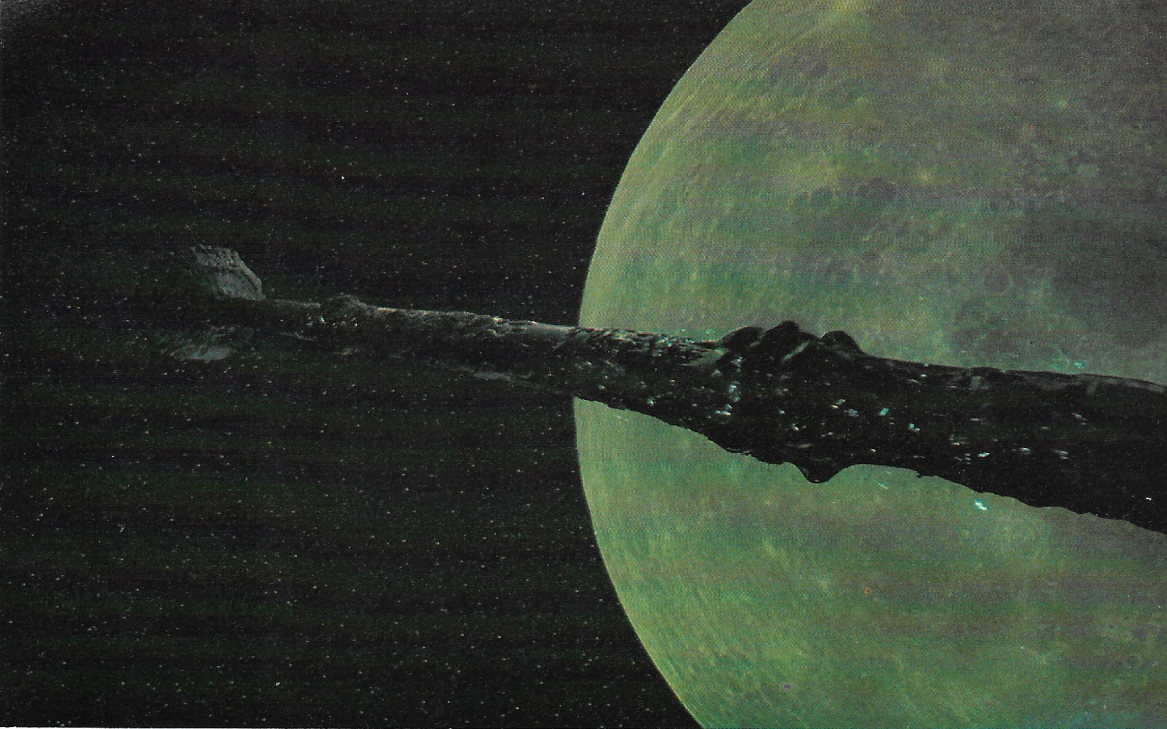
"I was drawn to the novel by the Gothic opening of the book," said Hooper. "Especially the rendezvous with the spaceship and the quintessential nightmarish realm that embodies these humanoid-like creatures that they find. It was actually Colin Wilson's prose which set up an atmosphere that really synchronized with my own ideas on the subject. I was fascinated right from the beginning."

Hooper took the novel and brought the story into the present, eschewing the "futuristic Blade Runner-type world of 2080" that Wilson envisioned. "Menahem and I decided to go contemporary because of the advantage of identity," he explained. "So I came up with a mission to study and photograph Halley's Comet in 1986."

Hooper hired Dan O'Bannon and Don Jakoby to write the screenplay. "O'Bannon has an understanding of the kind of timing and chemistry that is involved in science fiction, suspense, and terror," said Hooper. "That



NASA astronauts discover the body of Space Girl Mathilda May while exploring a massive alien ship inside the head of Halley's Comet. Who said Space Shuttle missions are dull?



The alien ship, 150 miles long and two miles wide, discovered inside the head of Halley's comet, approaching the moon.

made it easy for us to work together. He is a fast writer and I'm not. My expertise has been in directing, not in the technicalities of writing a screenplay. We always seemed to complement each other's ideas."

The Wilson novel spans several months, so Hooper had the time frame shortened. "I wanted to keep it tight and moving extremely fast so it became a matter of compression," he said. The tightening up of the narrative also involved shifting some of the novel's secondary characters.

Although the film is to be released stateside as *LIFEFORCE*, the rest of the world will see it as *SPACE VAMPIRES*. "This is a \$25 million picture and the distributor, Tri-Star, wanted to make it clear that it wasn't an exploitation picture," Hooper reasoned. "The word vampire in the title created an uncomfortable reaction in people who felt it was a B-grade picture. It didn't sound like a big-scale motion picture."

The "lifeforce" of the new title refers to an energy field that surrounds living things according to Wilson's narrative. A lambda reading is taken to measure this energy level and is the centerpiece of research in the film by Dr. Hans Fallada, played by Frank Finlay.

Although the novel is a compelling story it lacks spectacular sequences that Hooper has added to the film. Commander Olof Carlsen, Americanized to Tom for the film, doesn't disappear in the novel, in fact he is the centerpiece of the narrative. Carlsen returns to earth with the three bodies and, following the escape

of the female vampire, he and Fallada try to track down the creatures who have the ability to invade the bodies of humans. Carlsen's psychic link with the creature has given him extrasensory powers which allows the vampire to try and siphon off the lifeforce of women that Carlsen contacts.

The space vampires are actually intergalactic criminals, members of the Nieth-Koraghai race, god-like creatures that roamed the universe secretly aiding developing civilizations. One expedition had a disastrous encounter with a black hole that denied the survivors the ability to return to their own world. After thousands of years they became parasitic creatures that have

destroyed the life forms of entire planets with their voracious hunger.

The picture really never becomes a vampire film in the traditional sense, according to Hooper. The new film is about the taking of the human soul and has nothing to do with neck biting. The film does, however, in the tradition of genre specialist Whitley Strieber (*THE HUNGER*, *WOLFEN*), try to give another scientific rationale for the vampire legend, including the stake-through-the-heart ritual.

Dr. Fallada, who Wilson dubs the Sherlock Holmes of pathology, is a biochemist assigned to the project who decides that the only way to kill the space invaders is by plunging a metal pike

through their energy centers, another departure from the novel. The weapon used against the aliens, although it resembles a massive sword, is actually the tip of a medieval pike with special properties due to its leaded iron content.

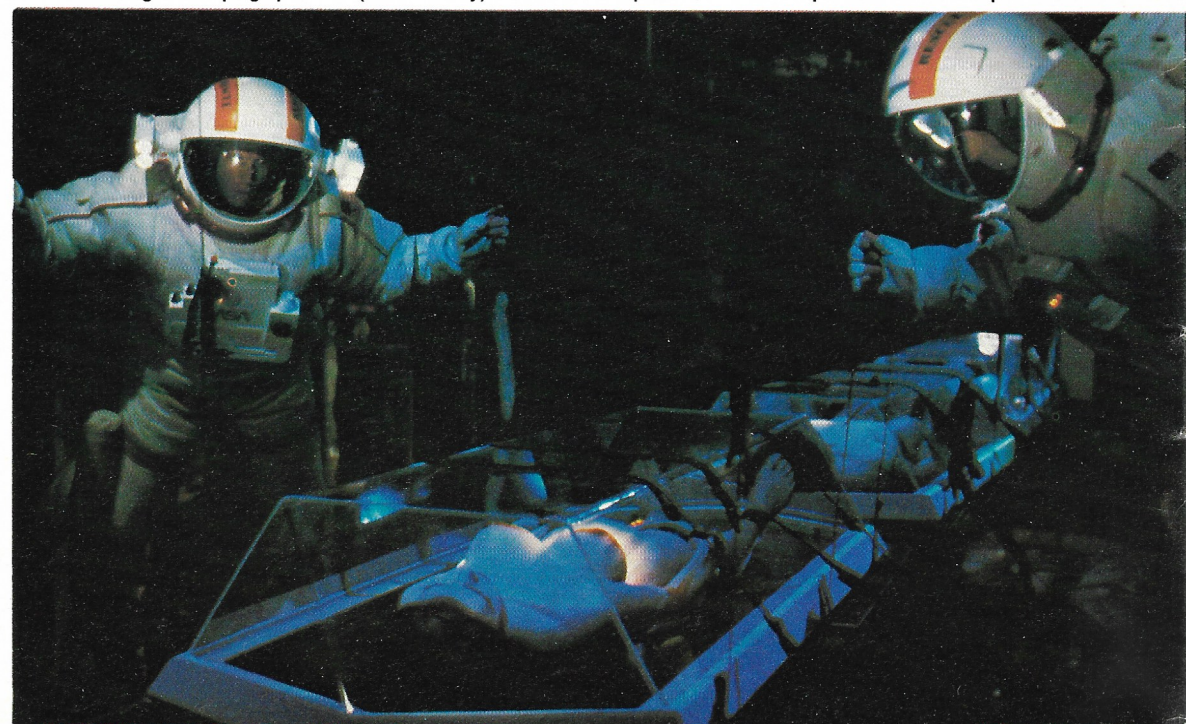
The film calls for Mathilda May as the Space Girl to parade around nude for much of the film, but Hooper doesn't feel that this will hinder either its distribution or its MPAA rating, which is expected to be an R. "There is nudity, but there isn't a lot of nudity," he said. The nudity in the film was handled in the same way that the blood and gore we had in *THE TEXAS CHAINSAW MASSACRE* was handled. Most of it is in the mind's eye. It's there, but there are also shadows and motion that act as clothing, so you think you see much more than you do."

Hooper emphasized that nudity wasn't included for its shock value. "There was no way around the nudity," he said. "There wasn't anything else to do. We find these humanoids in space and I couldn't find a way to rationalize finding them clothed. They're in an embryonic state, although fully developed. They've just been born."

LIFEFORCE is almost three times the production of *POLTERGEIST*, according to the director. The unit took over four of the shooting stages at Thorn-EMI's Elstree studios in London where 38 sets were constructed, including a huge London street set which encompassed a large parking lot as well as several adjacent buildings at the studio.

The lengthy shooting sched-

Astronauts bring the sleeping Space Girl (Mathilda May) and her two companions back to the space shuttle for transport to Earth.



APOGEE EFFECTS

Oscar-winner John Dykstra and his Apogee company provided the visual effects of LIFEFORCE.

By Carl Brandon

LIFEFORCE is the story of man's first disastrous contact with extra-terrestrials, who hitch a ride on Halley's comet and return to plague us every 76 years. The story lends itself to some spectacular vistas—a space shuttle entering the tail of the comet, discovering an alien craft inside, and the astronauts exploration of the strange interior of the ship.

Director Tobe Hooper selected Apogee Inc. to handle the all-important task of putting together the film's many complex visual effects on a budget of \$3 million. Apogee chief John Dykstra won an Oscar for his work on STAR WARS and was nominated for another for his contribution to STAR TREK—THE MOTION PICTURE.

"It was pretty much a team effort," said Dykstra. "Production designer John Graysmark, myself, director Tobe Hooper and makeup supervisor Nick Malley worked long and hard hours to come up with ways to integrate the prosthetics with the art direction. Director of photography Alan Hume was also involved in those discussions to determine how the reactive lighting would work, so ultimately, when we've finished you'd have something that could be combined with post-production effects and give an image that could suspend disbelief."

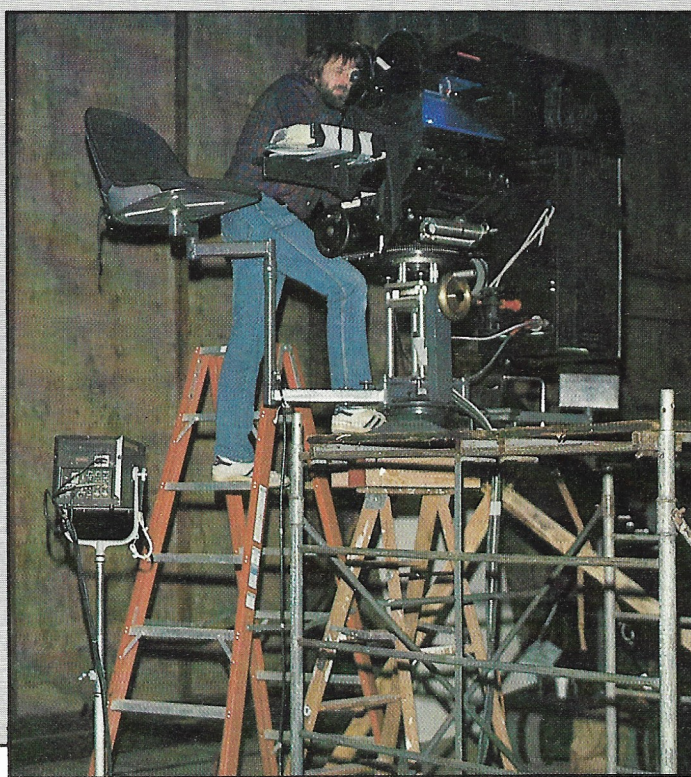
Comet effects and reactive "life-force" lighting effects were created for the film by a combination of laser light and animation. A laser light beam was reflected off mirrors made of mylar, a membrane-like substance, the shape of which can easily be altered to give different qualities to the light.

"The beam is spread or expanded by the optical system so that it is no longer a pencil thin laser beam," said effects cameraman Douglas Smith. "It is spread to suit the needs of the shot. The beam was usually bounced off a series of mylar mirrors rigged with motion control motors to deform the mylar. The mirrors are motorized to track the action in the scene so the 'life-force' effects can follow the actors."

The laser effects were filmed off of rear projection screens, some of which were pliable and could be shaped to make the light better follow the action in the scene. Black and white footage of the laser effects was bipacked (run at the same time) through a movieola with the live action shot in England. The movements of the light could then be refined and choreographed to the movements of the actors until it was at the right speed and followed the actors correctly.

Dykstra served as the creative force behind the film's special effects imagery. Most of the work was done in Apogee's facility in Van Nuys, on a tight schedule that was cut in half from the original time that was budgeted. "We had seven stages going for a couple of months," said Smith. "We were using almost every available corner of the building, including shooting in the coffee area."

Apogee chief John Dykstra at the controls of the "Blue Max," the company's patented front-projection blue screen system used to film much of LIFEFORCE.



When the Space Girl awakes on Earth she sucks the "life-force" out of everyone she meets. Apogee used laser light to film the swirling "life-force" effects.

The "life-force" effect appears as bolts or rings of light. Most of these effects were shot by John Fante, with John Sullivan and Richard Taylor. To help sell the "life-force" effect, the production wanted the lighting to be interactive so that light given off by the life-force could be seen on the characters or objects around it.

"It was all done by hand," said Smith. "They'd be yelling out cues to everybody and just swinging their lights around the set while the actors were going through their

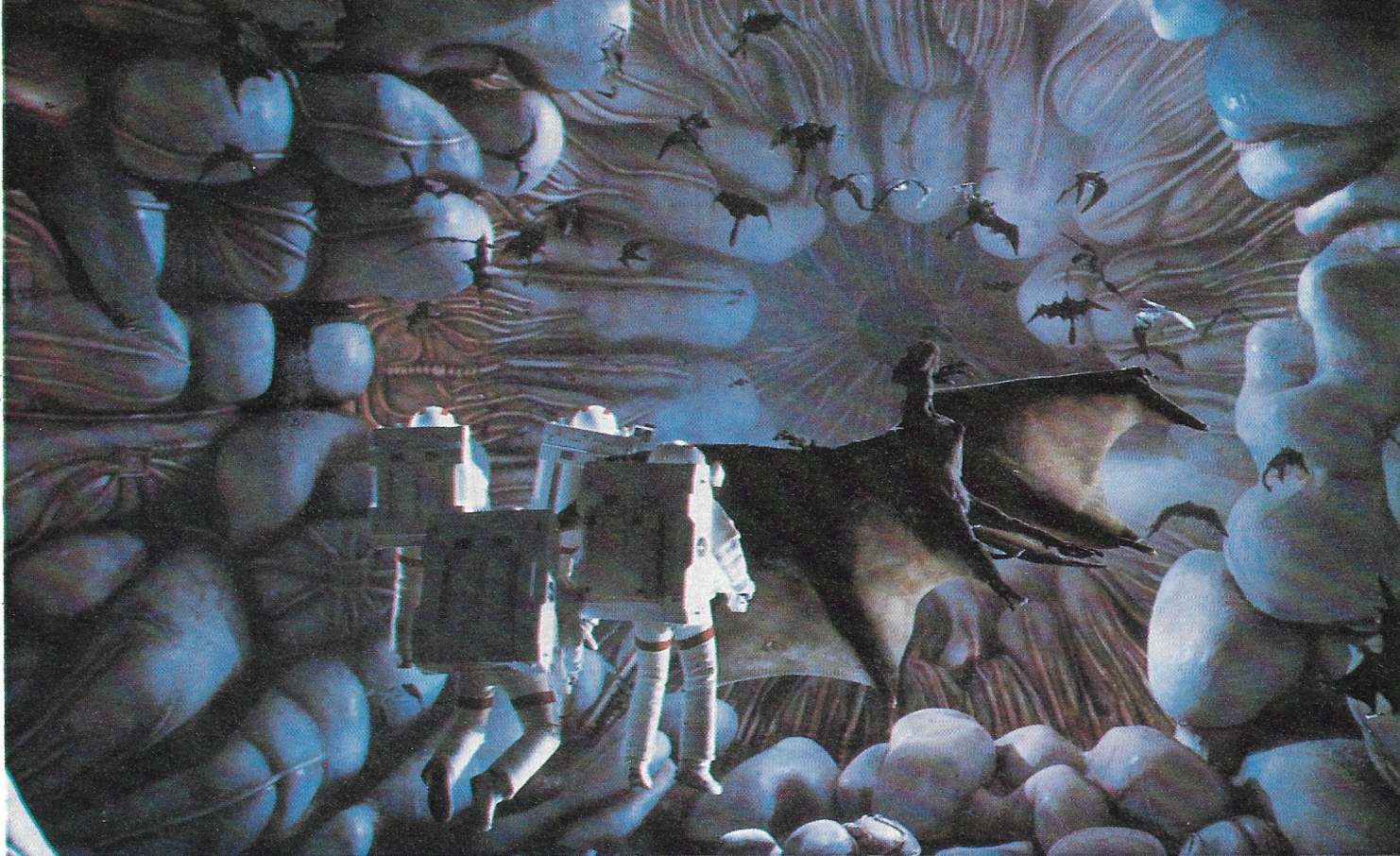
routine." The filmmakers used "brutes," big lights suspended freely so they could be easily manipulated. One light source was suspended on a cable, running hundreds of feet through some scenes.

"The actors in England had no inkling of what the effects would be," said effects production manager Bob Shepherd, an alumnus of STAR WARS. "In many scenes, there is energy or the appearance of energy that is supposed to circulate around a room, or an actor or a group of actors. Sometimes the 'life-force' goes from one actor and goes out the door. Sometimes it might be energy which just kinda flows across the room as if it were a whirlpool around the actors. Sometimes it is more or less an energy beam or energy source projected away from the actor to another actor [i.e. the life-force being drained off of a person by one of the space vampires]. I think that the way we used the laser in this picture represents something fresh. I don't know of anyone who has used lasers in the ways we're using them."

Another Apogee innovation that proved to be indispensable in filming crowd scenes and scenes which give LIFEFORCE an awesome sense of scale is their new "Blue Max" blue screen system, a high-power, blue-flux front projector for traveling matte composite photography. The Motion Picture Academy cited Donald Trumbull, Jonathan Trumbull, Jonathan Erland, Stephen Fog and Paul Burk of Apogee for the design and development of the system.

Robert Bealmear, co-inventor with Jon Erland of a new type of front projection screen, explained that the groundwork for the "Blue Max" system was laid when Apogee

continued on page 57



As NASA astronauts explore the cavernous alien ship they encounter flying bat-like creatures and a sphincter-like iris opening, leading into a mysterious inner chamber.

ule and extensive night filming required for the London street scenes prohibited the use of actual locations, but that wasn't the only problem. "I couldn't blow up real locations," said Hooper. "I couldn't set them on fire. I couldn't create the type of pyrotechnics on a London street that I could under controlled conditions on the back lot. I wanted to totally demolish certain sets."

The film's incredible climax takes place on the streets of London, and took over a month to film on the backlot's six block set. Changing camera angles allowed the director to reconfigure his set giving him access to wider urban vistas far beyond the actual physical locale. The sequence depicts the destruction of part of the city by a spirit storm, a major effects scene absent in the novel.

"There is a sequence where there is a bolt of energy flying down the street," said Hooper. "The people are trying to escape London. Thousands of people on the streets are having their souls, their lifeforces torn out of their bodies by this big ectoplasmic package of energy." The spirit storm's penetration into cars and through buildings ignites a series of explosions, setting the city on fire.

Hooper spent six months on the film, directing his biggest unit to date, which ran to a cast and crew totaling 400 people. The film has been shot in standard 35mm but will be enlarged to 70mm for a Dolby release. Filming for the first time abroad, Hooper found it a joy to be working in England.

"I love the craftsmanship in London, which is fantastic," he said. "Almost everything can be done there on a grand scale." But Hooper admits that England is short on capable optical effects houses. "You can't really generate topnotch opticals unless you bring a whole crew from the states."

"I found more willingness on the part of the crew to be cooperative," Hooper continued. "They approach their work with a great deal of enthusiasm and love. There weren't the same kind of problems

the unions impose on you here. There are union problems there, but if you're good to your crew they'll be good to you."

The film's six month production time included the shooting of the special physical effects like ambulatory corpses and prosthetic devices. Nick Malley who had been the makeup artist on *THE KEEP*, *BRITANIA HOSPITAL*, and Peter Yates' *KRULL*, was in charge of these devices for *LIFE-FORCE*. Malley as prosthetics supervisor headed a 40-man crew

while giving life to the strange creatures that threaten mankind. He created at least ten models, two of them life-size robots, that will allow the audience to accept the walking corpses as utterly inhuman.

"Malley made robots that he called puppets," said Hooper. "These had armatures and machinery under a human frame. Some of the actors are changed into something else; a corpse-like creature which is completely expressive and totally articulated. Some of these creatures took twenty people to operate. Malley would act as the central brain of the creature and I would stand next to him and direct as if I was directing an actor. Malley would transmit instructions through a microphone and earphones, to the twenty people who were operating the various levers, radio control devices, and bladders."

Special optical effects are being provided for *LIFEFORCE* by John Dykstra's Apogee Effects company. "Dykstra was with me all the way through the principle photography," said Hooper. "We shot all the plates to be used with special effects in Vistavision so we'd have large negatives to work with in post-production. We brought the Vistavision plates back here to Hollywood and for the last several months we've been doing the effects and compositing the elements. The very last shot came in this afternoon [3/1/85] at Apogee."

The major technical problem that plagued Hooper on the film was simulating weightlessness. When the astronauts leave their spacecraft to investigate the alien

Space Girl Mathilda May beckons with a deadly embrace.



sarcophagi they have to float in the void of space. "In some of the weightless sequences there would be four astronauts," said Hooper. "We did it with wires, front projection, blue screen, and wands. A mixture of everything."

(Wandering uses a metal rod that runs from the subject to something in the background which moves an object with apparently no visible means of support. The subject itself conceals the wand from the camera's point-of-view.)

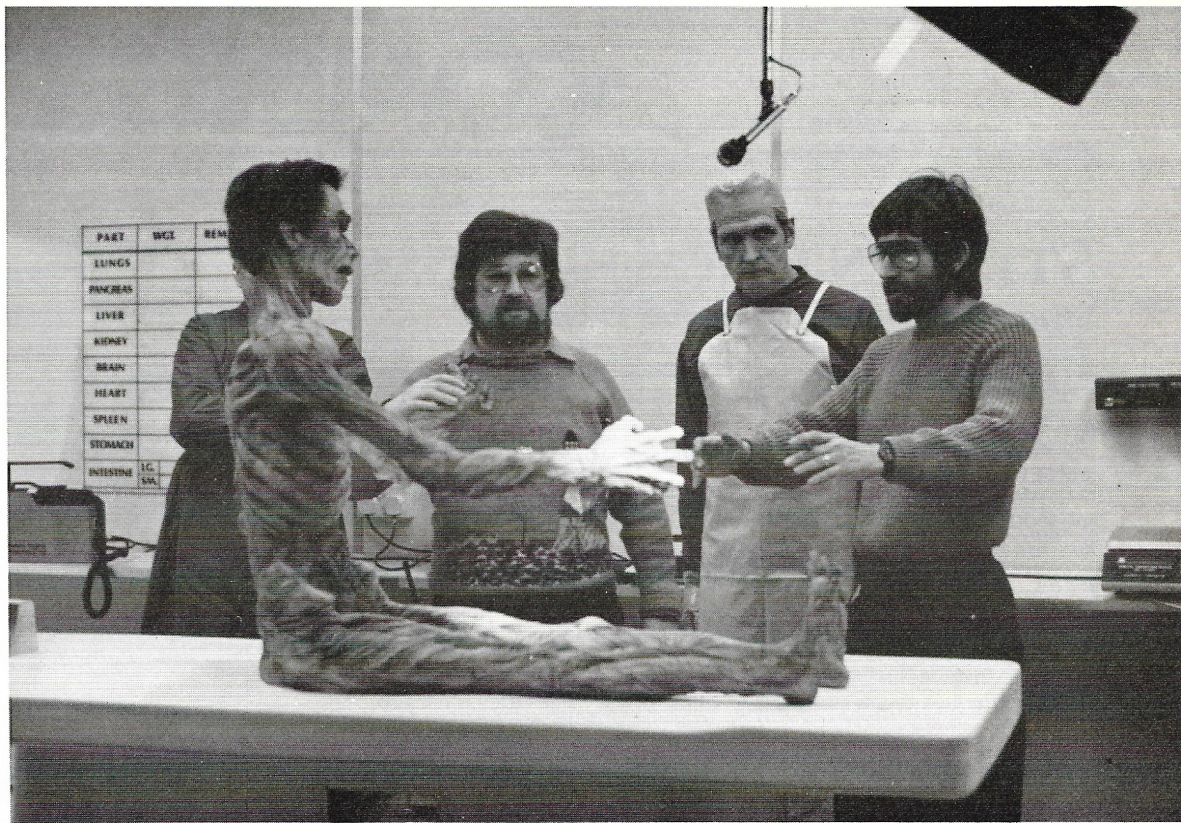
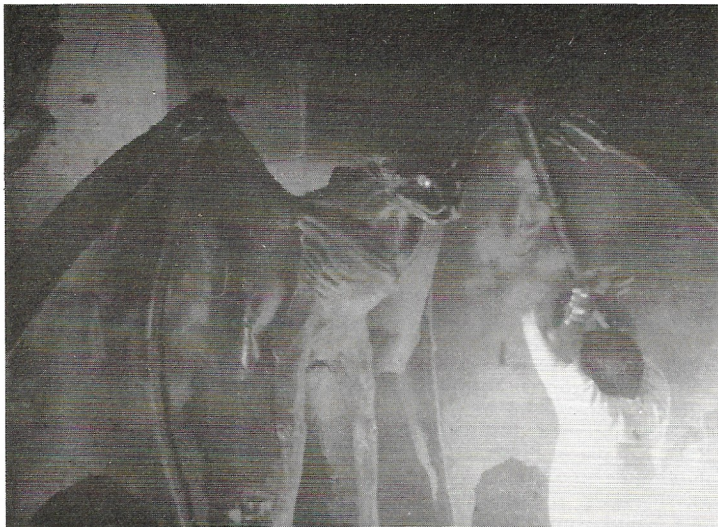
Although miniatures were necessary for the spacecraft sequences some of them weren't small. Since the alien craft is 150 miles long (just 50 in the book) and two miles wide the interior miniature set for the ship measured 250 feet long by 50 feet high. So large was the set that it had its own built-in aerial perspective. Getting the right perspective to make 150 feet look like 150 miles was a major challenge for the filmmakers.

The man responsible for many of the film's special physical effects and pyrotechnics was John Gant who had apprenticed on Kubrick's 2001: A SPACE ODYSSEY and had worked on two Bond films, THE SPY WHO LOVED ME and MOONRAKER. Gant constructed a special revolving room on gimbals which could turn so fast that the walls would have a simulated one-G gravity force.

"The spinning room is used in a sequence where a spirit is trapped in a body and tries to free itself," said Hooper. "The humans try to keep the spirit contained in the body. It sets up a powerful energy discharge in an extended sequence that completely destroys the surgery at the hospital. People are lifted off their feet, and things are floating in space and colliding off the walls."

Hooper has enhanced the scene which was far more sedate in the Wilson novel. Carlsen, Fallada and Sir Percy Heseltine, played by Aubrey Morris, have trapped a vampire in the body of Dr. Armstrong, played by Patrick Stewart.

The space vampires take-on their natural form, that of a giant bat-like creature.



Makeup supervisor Nick Malley (I) and director Tobe Hooper rehearse an animatronic corpse for an autopsy scene.

Stewart is head of an English asylum where the creature has taken refuge. The alien is forced to relate the history of its race. This is the major expository scene in the book, but it lacks any real action.

"Gant, the physical effects supervisor, was involved in some of the flash packages that I needed for reactive lighting for the 'lifeforce' effects," said Hooper. "These ectoplasmic spiritual bursts of spirit light would be reactive elements that I would do while shooting. Later Dykstra would put the specific elements in that would cause the reactive light."

Gant rigged all the pyrotechnics used in blowing up London double-decker buses and other explod-

ing car gags. One car runs into a double decker bus, explodes and flips into the air in a mass of flame. While a few miniatures were involved in these sequences, most were life size.

Hooper used video extensively during the filming of LIFEFORCE and believes that a video system is vital in producing a special effects laden film. "I like to record all the takes and look at them and make a selection on the spot," he said. "I also use it for choosing special effects plates. For shooting special effects and Vistavision plates where there are going to be additional elements matched later you should have video equipment for instant playback to see if you really have precisely what you're looking for. Video to me is more than just a handy tool, it's a necessity."

Prior to being handed the Wilson novel, Hooper got his feet wet in the blossoming world of rock video when he directed the \$75,000 Billy Idol spot for "Dancing With Myself." Daniel Pearl, an old friend of Hooper's and the cinematographer for Hooper's next project, INVADERS FROM MARS, called and told him that Billy Idol's manager was trying to contact him.

"I had turned down the idea of doing a video at least three times," said Hooper. "But this time I decided to do it; it turned out to be a very gratifying experience. It was like making a little movie in two days. It was the closest thing to instant gratification that a filmmaker can have."

Hooper feels that video offers more immediacy than film since it

usually takes about two years before you see your film released. "The pace is very hectic," he said. "We were shooting on a set with the paint still drying."

Hooper is already deep into pre-production on his next film for Golan and Globus, a big-scale remake of William Cameron Menzies' 1953 INVADERS FROM MARS. Once again John Dykstra will be handling the special effects and Stan Winston will be brought in for the prosthetic makeup work.

"INVADERS FROM MARS kind of followed me around," said the director. "I was approached by a producer after POLTERGEIST about doing the film, but then the property changed hands. It followed me to ICM and then Golan and Globus bought the property for me. This was over a three year period."

Dan O'Bannon and Don Jakoby have written the screenplay which is based on the earlier film. "I don't want to give too much away this early," Hooper said. "It has a lot to do with dreams. It has to do with that whole nightmare syntax paranoia. It will be a PG feature."

Comparing his mini vampire epic, SALEM'S LOT, which Hooper refers to as "Nosferatu meets Peyton Place," to his latest picture, the director said, "Because of the built-in restrictions of the standards and practices of network policy it moved at 55 mph while LIFEFORCE moves at 300 mph." Hooper proudly proclaims that LIFEFORCE "is my BEN-HUR of the science fiction genre. It's a big picture."

COMING

STEPHEN KING'S NIGHT SHIFT

Student shorts of King tales headed for videocassette release.

By Janrae Frank

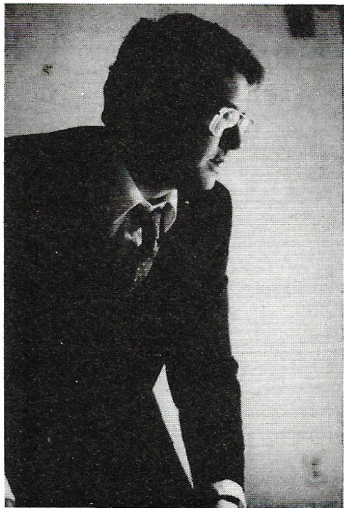
Two student films made from stories in Stephen King's *Night Shift* anthology, *WOMAN IN THE ROOM* and *THE BOOGEY MAN*, have been packaged with an original horror short for videocassette distribution by Native Son International, a California company headed by Gerard Ravel. Although a press release announced the package for sale in January, Ravel failed to negotiate rights to the King stories and had to cancel the release. The shorts seem sure to surface in the video market eventually.

WOMAN IN THE ROOM is directed by Frank Darabont, who recently worked as post-production coordinator on the new teen hit *GIRLS JUST WANT TO HAVE FUN*. Greg Melton, the son of Darabont's drama teacher at legendary Hollywood High, produced the film. King's story is about an attorney who begins losing his mind as he spends interminable hours sitting at the bedside of his terminally ill mother and plans to murder her.

A threatening presence in the short is provided by Brian Libbey, who played the resurrected monster-man in *SILENT RAGE*, as a professional killer the attorney is defending. The attorney is played by TV actor Michael Cornelison. The short was photographed by Juan Ruiz Anchia, cinematographer of *MARIA'S LOVERS*.

WOMAN IN THE ROOM made the semi-final Oscar ballot as one of the top nine dramatic shorts of 1983, according to Darabont. And Stephen King wrote to say it is the best short

Michael Cornelison as the attorney considering matricide in King's story.



ever made from his work. Darabont tried unsuccessfully to sell the film to cable TV. At 30 minutes the short was just too long to fit into the gaps in most cable schedules.

THE BOOGEY MAN, the second King short, was produced and directed by Jeff Schiro while attending New York University Film School. The plot involves a man who is locked up in an insane asylum on suspicion of having murdered his young son. A surviving son insists that his father didn't do it—that the murderer is "The Boogey Man" who is "hiding in the closet." The father is released after police admit they haven't sufficient evidence. His mental instability is written off as the temporary result of the traumatic loss of his child. Then his second child dies in the same manner.

THE BOOGEY MAN won an award at the NYU Film Festival, as did Schiro's earlier effort, *ANIMATION BREAKDOWN*. The lead, Michael Reid, is a Canadian actor who had a small part in *ALONE IN THE DARK*. A lifelong Hitchcock fan, Schiro is trying to infuse some of the master's touches into a script he is writing for Warner Bros, about a forgotten subway beneath New York City and its secrets, which three children discover.

The directors found Stephen King both approachable and interested in their efforts. But all negotiations for rights had to go through Doubleday, King's publisher. In fact, *THE BOOGEY MAN* had to be negotiated twice, first when it was originally shot as a student film and again when Schiro sought a professional release for the film—the second negotiations lasting right up to the time that copies were being duplicated.

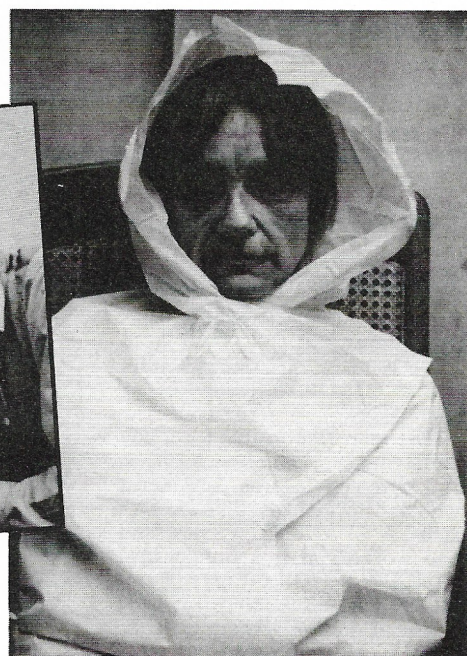
The third story in Ravel's triptych is *STRANGLEHOLD*, the only one not derived from Stephen King. The short, written by its producer and director James Greco, was inspired by and loosely follows an actual incident about a New York psychic who helped police track down the murderer of a small girl.

Greco made the film while a student at New York University Graduate School, and Warner Bros was sufficiently impressed to award him first a fellowship and later a job as production liaison in television work.

Greco used New York theatre actors, including lead Chip Olcott, an off-Broadway veteran. The killer, Tony Savage, has appeared in "Dracula." The short was photographed by Ernest Dickerson, cinematographer of *THE BROTHER FROM ANOTHER PLANET*. *STRANGLEHOLD*, along with several subse-



Dee Broxton as the terminally ill mother in Stephen King's *WOMAN IN THE ROOM*. Inset: The director, Frank Darabont.



quent shorts Greco made, including *WHAT FRIENDS ARE FOR* and *THE BURGLER*, has appeared on HBO and Cinemax.

Special effects for the films are limited mostly to traditional stage makeup. There is a single shot of a dead body in *WOMAN IN THE ROOM*, horribly rotted, which is a dummy figure created by the Burman Studios for *HELL NIGHT*, then passed through many hands until it reached Darabont. Greco said that he achieved the gorier effects in *STRANGLEHOLD* by taking the entire contents of his refrigerator and applying them to the sets and actors alike.

Ravel at Native Son International was aware of *WOMAN IN THE ROOM* from the beginning: he filmed behind-the-scenes footage of Darabont directing the film. Later Ravel became aware of the two other shorts and came up with the idea to package them on a single cassette, but no final agreements were ever signed.

Darabont was promised a contract by Ravel last October. In December, after seeing his film listed for sale in Ravel's catalogue Darabont and an attorney met with Ravel. After the meeting a letter of agreement was drawn up, but Ravel never signed it. An investigation by the director later revealed that copies of the cassette had been duplicated and offered for sale prior to the meeting.

Ravel denied that copies of the videocassette have been released or sold. However, Sherry Gottlieb, manager of Change of Hobbit Bookstore in Santa Monica, confirmed that Ravel had placed copies of the video in her store on consignment as early as November or December of last year. Calls to similar outlets in South-

ern California elicited an official "no comment" from store managers. Said Ravel, "If Change of Hobbit sold the tapes that was their business. I didn't tell them to." Ravel calls the imbroglio a "misunderstanding" and insists that "everyone acted in good faith."

Darabont also discovered that Ravel had arranged an unauthorized screening of *WOMAN IN THE ROOM* at a local Los Angeles art theatre last winter. Darabont had never discussed possible theatrical release for the film, nor had Ravel notified Darabont of the showing. When asked to explain the booking, Ravel replied, "No comment."

Ravel said his press release was never meant to claim that he had actually secured rights to the films, but only that he meant to announce that he *would be* securing the rights in the future. However, both the release and copies of Native Son International mailers and catalogues stated clearly that Ravel had "exclusive rights" to *THE BOOGEYMAN* and the cassette featuring it as well as *WOMAN IN THE ROOM*.

Mary Egerton of Doubleday confirmed that the company is conducting an investigation to decide whether legal action should be taken against Ravel. Sources indicate that in addition to the clouded rights picture, Doubleday doubted that a small distributor like Native Son could exploit the King material to its fullest financial potential.

"Ravel jumped the gun," said Kirby McCauley, Stephen King's agent. McCauley also confirmed that another offer has been made to distribute the King shorts, and is being considered. □

POLTERGEIST II: MINUS SPIELBERG, GHOSTS RUN AWAY WITH BUDGET

The sequel to *POLTERGEIST* is being done without Steven Spielberg, who was bought-out by Freddie Fields, former production chief of MGM/UA. Fields is packaging the sequel for the studio under his indie production banner.

Producing are Mark Victor and Michael Grais, who co-wrote the original with Spielberg. Directing is Brian Gibson, a rock video stylist, whose only previous theatrical feature was *BREAKING GLASS*, an unsuccessful rock fantasy filmed for Paramount in 1980.

Working from a script by the producers, the film's elaborate special effects have been storyboarded by Richard Edlund's Boss Film Company. Edlund supervised the effects for the original while working at ILM.

No cast is set, but principals of the earlier film, Craig T. Nelson and JoBeth Williams as mom and dad, and Oliver Robbins and Heather O'Rourke as the ghost-plagued children, are being sought to reprise their roles.

Premise of the sequel has the family temporarily moving in with in-laws, but the ghosts follow. The king-pin ghost is a Jim Jones-type from the 18th century who wants the little girl because her light shone brighter than anyone who ever entered the spectral dimension. The ghosts drag the girl back over to "The Other Side," a subtitle for the film that has since been dropped, and the entire family has to enter the astral dimension to get her back. Girl is saved in the end by the spirit of her dead grandmother. Film closes on a black frame, dedicated to Dominique Dunne, the actress who played the elder daughter in the original and who died shortly after its release.

The effects basically reprise the same gags from *POLTERGEIST*, only moreso, with two exceptions: in one scene the worm in a bottle of mescal comes alive with a red devil's eye and threatens to attack an unwary drinker; in another the braces worn by the son grow to enmesh his entire head.

Veteran production manager Austin Jewell is rumored to have walked-off the project due to the inexperience of first-time producers Victor and Grais in a dispute over the film's spiraling effects budget. Edlund's effects, said to have cost \$5.8 million on *GHOSTBUSTERS*, don't come cheap. □



Fred Ward, star of *THE RIGHT STUFF*, as Remo Williams, "The Destroyer," hit man for C.U.R.E., a secret government agency.

THE DESTROYER

New series to feature fantastic exploits of pulp hero Remo Williams.

By Dan Scapperotti

REMO WILLIAMS AND THE SECRET OF SINANJU will be the first installment in a series of films based on "The Destroyer," a series of paperback novels by Warren Murphy and Richard Sapir, published by Pinnacle Books. Fred Ward stars as Williams, an agent for C.U.R.E., a secret branch of the U.S. government that reports only to the President. Joel Grey co-stars as Chuin, Williams' aged Korean sidekick who teaches him the art of Sinanju, the source discipline of all the martial arts.

Williams and Chuin have taken on seemingly superhuman powers since they were introduced in 1972 in *Created the Destroyer*. Sinanju gives the pair the ability to dash across wet concrete without leaving a footprint, scale the sides of buildings and dodge a hail of machine gun fire. They can sever a man's head from his shoulders with the sweep of a bare hand and decimate a line of crack troops in a blur of action.

The pair have been the basis of sixty novels and have become the '80s embodiment of pulp heroes of the '30s such as *Operator 5* and the *Spider*. Battling insurmountable odds to save the country from destruction and enslavement, both by foreign powers and domestic usurpers, Remo and Chuin have become two of the most popular characters in today's action adventure field, with over 20 million copies of the books currently in print.

"The Destroyer" moniker refers to Williams' role as an assassin and to the belief by his partner Chuin that he is the reincarnation of the Indian god Shiva, the Destroyer.

Stan Corwin, past president of Pinnacle Books, brought the series to producer Larry Spiegel during the

filming of *PHOBIA* in 1981. Lack of star names and script problems kept Spiegel from finding the backing he needed.

"We had a star writer involved in the beginning of the project," he said. "One of Hollywood's high-priced writers—I prefer not to mention his name. We paid him a great deal of money to write the script but he was unable to capture the essence of Remo and Chuin and what the Destroyer series is about."

The writer who was able to capture that essence, according to Spiegel, was Christopher Wood, who penned *THE SPY WHO LOVED ME* and *MOONRAKER* in the James Bond series. Spiegel tapped director Guy Hamilton to guide Remo and Chuin on their premiere outing. Hamilton has directed a quartet of James Bond epics including *GOLDFINGER*, one of the best.

Ward was one of the first actors tested for the role of Remo Williams

though he wasn't cast immediately. At the time, Ward had just finished the role of Gus Grissom in *THE RIGHT STUFF*. Spiegel and Hamilton continued interviewing for several months before eventually choosing Ward.

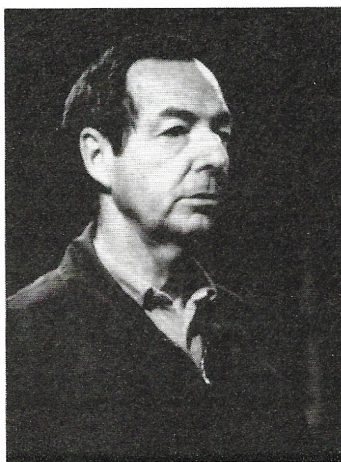
"What I like about the character, is that he changes," said Ward on the set at Churubusco studios in Mexico City. "He starts as one person and has a physical as well as emotional change." Remo is a Newark cop, executed for a murder he didn't commit and revived by C.U.R.E.

"The project as a whole has the stamp of Mr. Hamilton on it," continued Ward. "There is wit and sophistication about it that I think sets it apart from the normal bare-knuckled adventure story. There is a seeming twist to each scene that has an urbane wit to it."

For the pivotal role of Chuin, Spiegel launched a world-wide search for the right oriental to embody the Sinanju Master. From Hong Kong to London he spent six months looking for a combination of acting ability and physical prowess, but failed to fill the role. Joel Grey, who won an Academy Award for his performance as the M.C. in *CABARET*, and appeared as the mysterious clairvoyant in *MAN ON A SWING*, was cast. Dick Smith protégé Carl Fullerton was hired to change Grey's boyish features convincingly into those of the 80 year-old Korean. The task sentenced Grey to four and a half hours a day in the makeup chair.

The film's cast is rounded out by Wilford Brimley as Harold W. Smith, the head of C.U.R.E., Kate Mulgrew as Colonel Rayner and J.A. Preston as MacCleary, the man who recruits the unwilling Williams. The film is scheduled for release in October from Orion. □

Director Guy Hamilton.



MY SCIENCE PROJECT

Jonathan Betuel, author of *THE LAST STARFIGHTER*, makes his directing debut.

By Michael Mayo

John Stockwell must turn in a high school science project . . . any science project if he wants to graduate. Stockwell, with help from a couple of buddies, decides to raid the local military junkyard for something suitably impressive. They take a nifty looking whatsit back to the high school, turn it on, and find the school invaded by atomic mutants, ape men, aliens and dinosaurs.

"You see, the device is something of a flying saucer," said debuting director Jonathan Betuel, whose last outing was the screenplay for *THE LAST STARFIGHTER*. "You remember back in the fifties when they said the Air Force actually had a flying saucer someplace? Well, in the story they did. The Air Force took it apart, couldn't figure it out, and had forgotten about it; so this part has just been sitting there in the parts dump until the kids find it. When they turn it on the device creates a time-space warp around the school so that the kids have to fight their way back into the school to try and turn the thing off before it creates a catastrophe. Getting back in isn't easy."

It ain't easy indeed. The multi-million dollar production has been a continuing fixture at Disney Studios for most of late 1984 and early 1985, spinning out an ever-stranger assortment of set pieces and props. One day the set would show the corridors of the high school complete with not only lockers and spirit posters, but also Plymouths and Egyptian mummy cases jutting from the walls at weird angles. Next week, the soundstage might have a full-sized *Tyrannosaurus Rex* lying dead on the gym floor sur-

rounded by tropical plants. Even at Disney, the production has been turning a few heads.

For a first-time director, Betuel has been relaxed and careful about choosing his personnel. David Walsh, the cinematographer for *COUNTRY* heads the camera here. David Snyder, who helped create the dense, cluttered look of *BLADE RUNNER*, is the production designer. Disney veteran Robert Schiffer is heading the makeup effects. In addition, the production has had contributions from the talents of designer Ron Cobb, and makeup artists Lance Anderson and Rick Baker. Cobb contributed the concept of the device and the design for an alien that was later deleted for time and budgetary reasons. Lance Anderson built several of the creatures for the film under Schiffer's supervision, while Baker, now beardless and looking like a high school escapee himself, helped friend Doug Beswick with the design and construction of one of the film's most impressive mechanical effects.

Ironically, it's also one of the film's smallest. No more than two and-a-half feet high from tip to scaly toe is a half-million dollar rod and cable puppet built by Beswick to match the full-sized *Tyrannosaurus Rex* used earlier in filming. The puppet is used in the scene where the dinosaur bashes its way into the school's gym and attacks the kids. The dinosaur's weight and leg motions are controlled by two stout rods held from underneath, with the rods moving through slots cut in the floor, while the rest of the movements are cable controlled. The puppet has an incredible 40 points of movement and was irresistible to Baker and the others who began playing with it whenever they sat down, leaning it forward to snap at the camera or putting it into a dance when someone put a dust mask on top of the dinosaur's head for a cap.

Live-action photography with the puppet wrapped at the end of March and the film moved into a spring and summer post-production schedule that will take it to its scheduled August 16th release, possibly doubled with Tim Burton's *FRANKENWEENIE* short (see 15:24). With the lack of public response to *BABY, MY SCIENCE PROJECT* may shape up as Disney's backstop to a summer that will see two expensive but commercially uncertain releases: *THE BLACK CAULDRON*, Disney's artistically ambitious effort to reassert its legendary animation prowess, and *OZ*, a physically lavish but muted sequel to the storyline from *THE WIZARD OF OZ*. Should either release falter at the boxoffice, *MY SCIENCE PROJECT* is positioned to salvage the summer for the studio. □

Hand-puppet aliens designed by Lance Anderson, later cut-out of the script.



OPENING/Upcoming Releases

GOONIES

June 7

A Warner Bros. release. Directed by Richard Donner. With: Ke Huy Quan, John Matuszak, Corey Feldman, Martha Plimpton.

Executive producer Steven Spielberg presents the filmic equivalent of the "Pirates of the Caribbean" ride at Disneyland. Scripted by GREMLINS' writer Chris Columbus and starring Ke Huy Quan, the brat from *INDIANA JONES AND THE TEMPLE OF DOOM*.

D.A.R.Y.L.

June 14

A Paramount release. Directed by Simon Wincer. With: Colleen Camp, Michael McKean, Mary Beth Hurt.

Title stands for Data Analyst Robot Youth Lifeform. Opens in select cities, goes wide June 28.

RETURN TO OZ

June 21

A Buena Vista release. Directed by Walter Murch. With: Fairuz Balk, Jean Marsh, Nicol Williamson, Piper Laurie.

Disney's big-budget summer fantasy, see page 27.

COCOON

June 21

A 20th Century Fox release. Directed by Ron Howard. With: Wilford Brimley, Hume Cronyn, Brian Dennehy, Jack Gifford.

The latest fantasy from the director of *SPLASH*, see page 24.

THE BRIDE

June 21

A Columbia release. Directed by Franc Roddam. With: Sing, Jennifer Beals, Gale Baker, Noel Cronin.

A new version of Mary Shelley's *Frankenstein*, see page 23.

LIFEFORCE

June 28

A Tri-Star release. Directed by Tobo Hooper. With: Steve Railsback, Mathilda May, Frank Finlay, Peter Firth.

Based on Colin Wilson's *Space Vampires*, see page 6.

RED SONJA

July 3

An MGM/UA release. Directed by Richard Fleischer. With: Brigitte Nielsen, Arnold Schwarzenegger, Sandahl Bergman.

Robert E. Howard's female Conan, see page 4.

EXPLORERS

July 12

A Paramount release. Directed by Joe Dante. With: Ethan Hawke, River Phoenix, Jason Presson, Amanda Peterson.

Outer space teenagers visit earth for fun, see page 20.

E.T.

July 12

A Universal re-release. Directed by Steven Spielberg. With: Henry Thomas, Dee Wallace, Drew Barrymore.

Spielberg's best gets a major re-release.

MAD MAX—BEYOND THUNDERDOME

July 12

A Warner Bros. release. Directed by George Miller. With: Mel Gibson, Tina Turner, Deep Roy.

Sequel to *THE ROAD WARRIOR* and the third installment in Aussie director George Miller's

post-holocaust series. Rock star Tina Turner plays the heavy.

DAY OF THE DEAD

July 12

A United Film Dist. release. Directed by George Romero. With: Michael J. Fox, Lea Thompson, John Amos, Jariath Conroy.

The third installment of director George Romero's "Living Dead" series, see page 19.

BACK TO THE FUTURE

July 19

A Universal release. Directed by Robert Zemeckis. With: Michael J. Fox, Lea Thompson, Crispin Glover, Tom Wilson.

Time-travel tale from the director of *ROMANCING THE STONE*, see page 19.

THE BLACK CAULDRON

July 26

A Buena Vista release. Directed by Ted Berman, Richard Rich, and Art Stevens. Voices: John Hurt, John Byner, Freddie Jones.

Sword & Sorcery tale animated by Walt Disney, see page 15.

THE STUFF

July

A New World release. Directed by Larry Cohen. With: Michael Moriarty, Garrett Morris, Andrea Marcovici, Danny Aiello, Patrick O'Neal.

The director of *IT'S ALIVE* updates *THE BLOB*, see page 17.

GHOSTBUSTERS

August 2

A Columbia re-release. Directed by Ivan Reitman. With: Bill Murray, Dan Aykroyd, Harold Ramis, Sigourney Weaver.

Last summer's spooky comedy tries to scare-up more business.

WEIRD SCIENCE

August 2

A Universal release. Directed by John Hughes. With: Michael Berryman.

High school students involved in strange experiments to create the perfect girl; from the director of *THE BREAKFAST CLUB*, with makeups by Craig Reardon. One of three films this summer from producer Steven Spielberg's Amblin Entertainment.

TEEN WOLF

August 9

An Atlantic release. Directed by Rod Daniel. With: Michael J. Fox.

Tale of high school lycanthropy opens regionally with star of Universal's *BACK TO THE FUTURE* and TV's *FAMILY TIES*.

MY SCIENCE PROJECT

August 16

A Buena Vista release. Directed by Jonathan Betuel. With: John Stockwell, Fisher Stevens, Danielle Von Zerneck.

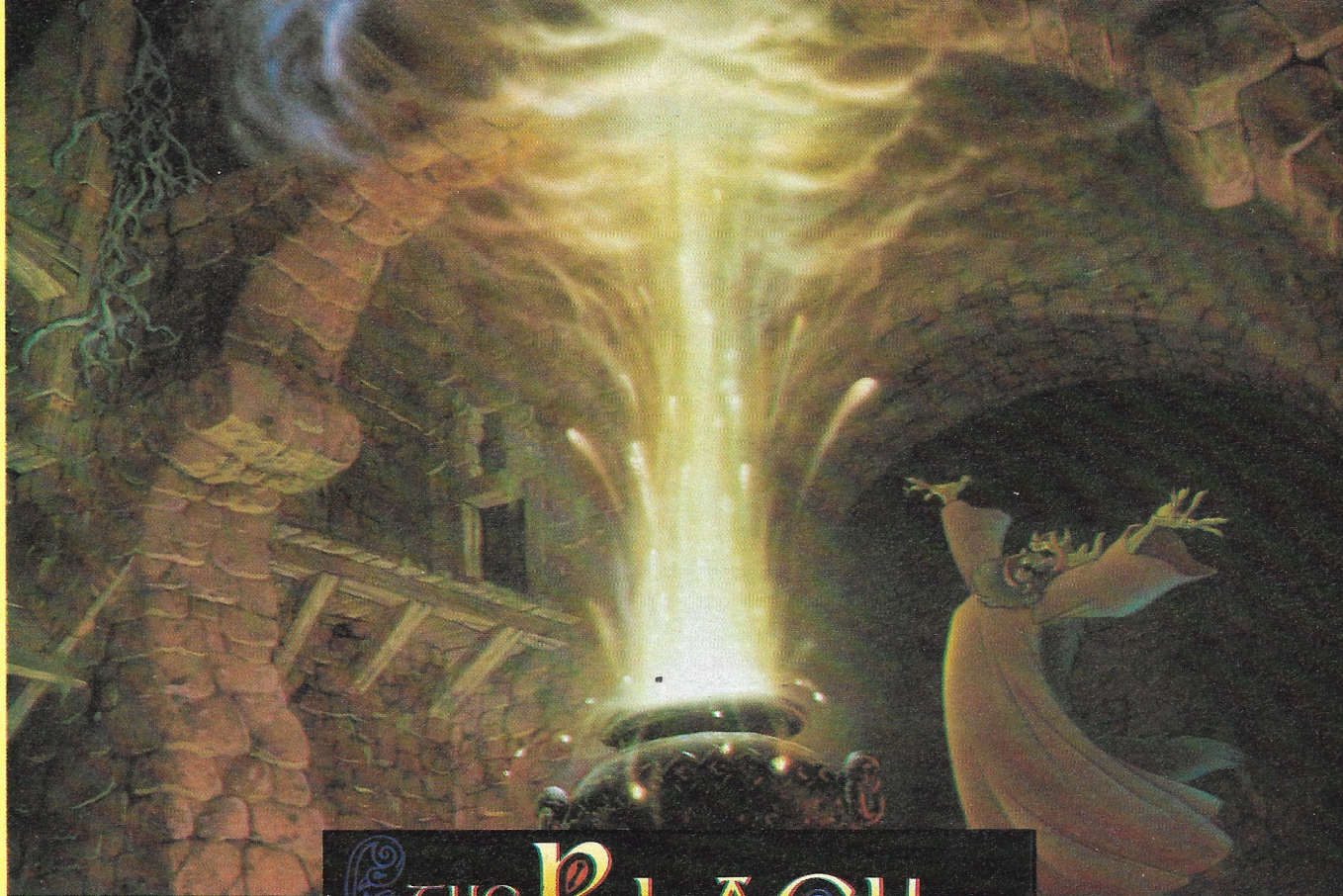
More strange experiments from high-schoolers, see page 14.

FRIGHT NIGHT

August 16

A Columbia release. Directed by Tom Holland. With: Roddy McDowall, Chris Sarandon, William Ragsdale, Amanda Bearse.

The directing debut of the writer of *PSYCHO II*, a tale of vampirism, to be previewed next issue.



by Max Rebeaux

It was bound to happen. After 52 years of sweetness and light, Mickey Mouse has grown up. Walt Disney Studios has earned its first PG rating for a full-length animated film. The \$25-million, 70mm **BLACK CAULDRON** unleashes enough impact in some sequences to warrant the cautionary initials—without baring a breast, uttering an expletive or removing a beating human heart. The film opens July 26.

BLACK CAULDRON has been a twelve-year project at Disney, though producer Joe Hale says that's not unusual—preliminary sketches and storyboarding for **PETER PAN** existed 18 years before its release. Hale has been in charge of the project for the last four years, and it was his guidance, along with directors Art Stevens, Ted Berman, and Richard Rich, that nudged the animators into a graphic departure from standard Disney fare.

THE BLACK CAULDRON

Animation brings the magic of Sword & Sorcery to life in 70mm.

The 85-minute film is still recognizably Disney-generated. Its young hero, wide-eyed, tousle-haired Taran, is a ringer for Arthur in **THE SWORD IN THE STONE**; Princess Eilonwy is a third-generation **CINDERELLA**; and an engaging creature named Gurgi is an almost guaranteed merchandising bonanza for the purveyors of Cute Things for T-shirts, lunch boxes, and children's underwear. But the villain, the Horned King, is nasty enough to send Chernabog, the grand demon residing on top of

FANTASIA's Bald Mountain, skittering for a corner in which to hide.

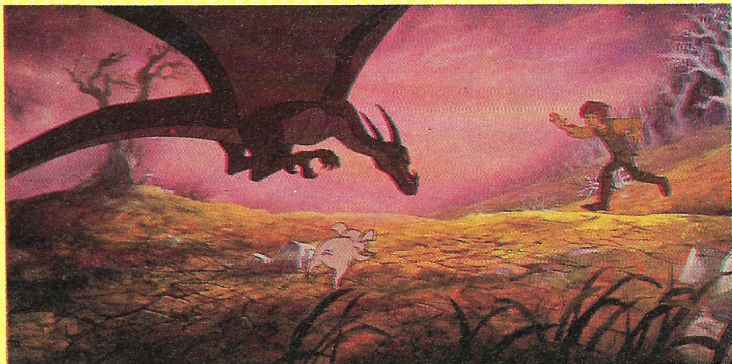
The story concerns the quest of both Taran (the voice of Grant Bardsly) and the merciless Horned King (the voice of John Hurt) for the fabled Black Cauldron. The cauldron embodies the spirit of an ancient, murderous king and contains the power to raise an army of "deathless" warriors. The Horned King's object is to use the army to rule mortals; Taran's object is to stop him. The tale is based on a five-book series of the same name,

for which author Lloyd Alexander won the Newberry Award for children's literature.

Producer Hale considers **THE BLACK CAULDRON** to be Disney's most ambitious animated feature since **PINOCCHIO**. The film makes full use of the multi-plane camera, a Disney innovation. The production employed a crew of two hundred full-time, with 68 animators and assistant animators needed to create its 460,800 cels and thousands of hand-painted backgrounds, combined into 115,200 frames of film. The picture is only the second Disney film to be shot in 70mm, the first being **SLEEPING BEAUTY** in 1959.

The sequences set in the castle of the Horned King are the animated ideal of a slimy, rat-infested fortress of demonic Badness. The Horned King and his minions are not lightweight kiddie fare—**BLACK CAULDRON**'s animators have created a truly memorable paradigm of evil in what promises to be a watershed Disney film. □

Above: The Horned King conjures from **THE BLACK CAULDRON**. Below: Taran sees oracle piglet Hen-Wen about to be snatched (left) and cauldron-born warriors (right).



STARCHASER: THE LEGEND OF ORIN

A cartoon feature in 3-D, comin' at ya from Korea thanks to American effects know-how.

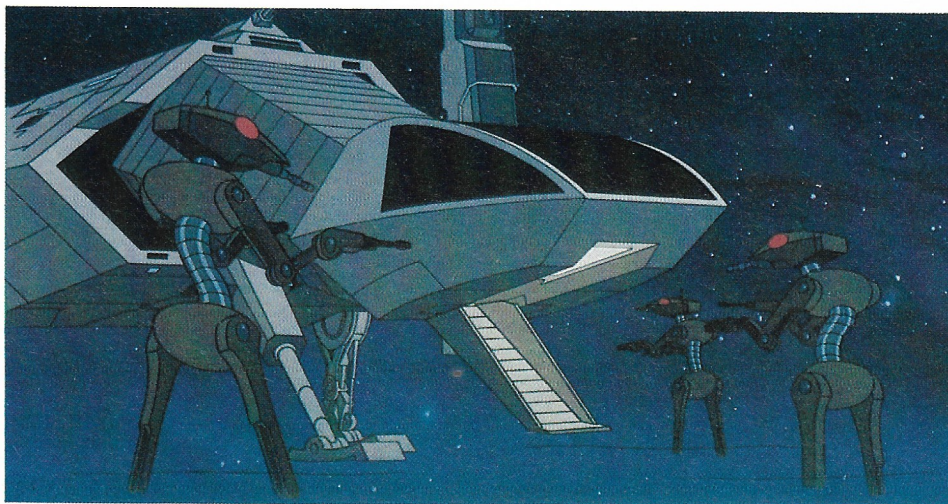
By Les Paul Robley

One day, many eons ago, effects animator John Van Vliet got a call from associate producer Daniel Pia: "You do effects?" "Yes," he replied, not knowing what to expect. "Okay," the voice answered. "You've been recommended. Like to go to Korea?" And six days later Vliet was on a plane to Korea.

This apparently happened to a number of Southern Californians who were called in to "save" a Korean animation feature that was taking a little longer than expected... about two years too long. Its budget was already three times past the \$2 million originally intended.

STARCHASER: THE LEGEND OF ORIN is one of the last of a long list of 3-D features that opened to mixed reviews and attendance over the summer of '83. Begun in January '82, the project will finally see the light of a xenon projector lamp this summer courtesy of Atlantic Releasing. But why has it taken so long to find an audience, especially since its polaroid cousins have long been banished to the 2-D netherworld of pay and cable TV? The reason: STARCHASER is the first (and some of its crew hope last) 3-D feature to be entirely "animated."

It sounds like this 3-D picture has had its share of "headaches" even before the audience gets to watch it with those annoying polaroid glasses. Of course, any 3-D junkie worth his depth perception knows there were other 3-D animated cartoons made by studios during 1953 and 1954. Accord-



Orin's ship gets a speeding ticket from some flying police droids. The film features computer animated ships.

ing to first-time Korean director Steve Hahn, the creator of STARCHASER, "Those early 3-D animated shorts merely displaced artwork by means of calibration bars. No attempt was made to accurately resolve the problem of foreground objects having a different degree of divergence from background and middle-ground objects. Our system is quite unique to animation; it uses computers to come up with the proper divergence factor."

The computer, through the aid of a plotter, draws the paired left and right eye versions of the artwork, building in the correct divergence. Animators are then given two identical pictures, slightly off angle, just as they would look under normal left and right eye viewing.

Primarily scenes involving spaceships or the cockpit interior of the Star Chaser ship were computer-generated. Also, shots of ore cars moving

in perspective through mine tunnels were handled by an LNW 80 computer to alleviate the pressure on animators. The LNW isn't the most sophisticated computer in the world (equivalent to the little finger of the Cray X-MP used on THE LAST STARFIGHTER). The memory, however, was sufficient to duplicate and match the hand-drawn cartoon elements of the sequences made by animators in Korea. STARCHASER's poly-limited universe is not striving for photo realism since the images are ultimately turned into straight 2-dimensional lines on animation cels and colored with flat cel vinyl paints.

"The camera end of it was sort of a nightmare," recalled effects animator Van Vliet, whose credits include THE EMPIRE STRIKES BACK, RAIDERS OF THE LOST ARK, and Disney's upcoming MY SCIENCE PROJECT. By the time we finished

doing some of the multiple passes it felt like four films!"

Added Hahn, "Since there hasn't been an animated film of this magnitude before we really had to work from scratch. The 3-D aspect doubled the amount of shooting required. There were often mistakes, some requiring retakes that normally wouldn't have been necessary on a flat animated picture."

STARCHASER's derivative plot sounds like an amalgamation of six other fantasy and science fiction adventures. Orin's people have spent their entire life working in the crystal mines, never seeing their planet's

surface. A giant Zardoian idol's head arrives regularly and gives them food in exchange for the crystals. They are separated from the idol by a deep Indiana Jones-like lava pit, as the evil oracle Zaigon addresses them from the idol's mouth.

One day Orin uncovers the hilt of a sword and pulls it from the stone. The sword disappears and is replaced by an image which tells him about the world above. With the aid of a Han Solo-lookalike named Dag, Orin embarks on a quest to destroy Zaigon and free his people from slavery. Human voices are supplied by Les Tremain, Joe Colligan and Noelle North. Atlantic Releasing opens the film this summer.

"The film is about a boy finding himself," said Hahn. "The story contains classical fantasy elements—good vs. bad—and after many trials, good eventually triumphs. It should be a very uplifting picture." □

BOXOFFICE SURVEY: GENRE'S 1ST QUARTER UP AFTER A 3-YEAR SLUMP

An analysis of the 50 Top Grossing Films, as reported weekly by *Variety*, reveals that in the first 13 weeks of 1985, revenue from horror, fantasy and science fiction films has increased a by a dramatic 23.2% over last year, while film grosses in general have increased 12.2%.

This breaks a 3-year pattern of decreasing revenue for the genre in the first quarter. Genre totals for the first quarter of 1984 were off 16.5% from 1983, while overall boxoffice increased by 2.3%. In comparing 1983 to 1982's first quarter, genre receipts fell 4.6% while total boxoffice rose 14.1%.

Top-grossing genre films in the *Variety* totals are listed at right (through 4/24). For purposes of

breakdown by genre, titles are indicated as horror (h), fantasy (f) and science fiction (sf), followed by the number of weeks each title made it into the Top 50 listings since January. The totals do not include boxoffice figures from the previous year for films first released in 1984. The dollar amounts listed represent only a small, scientific sample of a film's total earnings (about one fourth of a film's domestic gross).

Of the 135 titles that comprised the weekly listings, 38 or 28% were genre titles. There were 13 science fiction films (compared to 12 last year at this time), accounting for 9.6% of the total, and 6% of receipts; 10 fantasy films (11 last year), 7% of the total and 5.6% of receipts; and 15

horror films (22 last year), 11% of the total and 6.7% of receipts.

Although fewer genre films were released in the first quarter of 1985 than in 1984 (a 15.6% decrease), revenue from science fiction up a whopping 247%, while horror remained flat (up .9%), and fantasy fell by 15.5%. Horror films, once considered a small investment risk with an opportunity for fairly hefty returns, dropped in abundance by 31.8%.

In the first quarter the genre accounted for only 18.4% of film revenue generated at the boxoffice, even though 28% of all films were genre titles. As big summer films enter release the genre market share will rise to nearly 40%. □

TOP GENRE FILMS OF '85

THE LAST DRAGON (f, 3)	\$7,736,837
FRIDAY THE 13TH: A NEW BEGINNING (h, 3)	\$5,861,084
STARMAN (sf, 10)	\$3,906,283
A NIGHTMARE ON ELM STREET (h, 14)	\$3,676,316
THE PURPLE ROSE OF CAIRO (f, 5)	\$3,535,243
GHOULIES (h, 8)	\$3,240,551
BABY (f, 2)	\$3,095,631
2010 (sf, 6)	\$3,086,627
LADYHAWKE (f, 2)	\$2,568,382
CAT'S EYE (h, 2)	\$2,242,948
PINOCCHIO (re-rel, f, 6)	\$2,047,177
DUNE (sf, 5)	\$1,925,167
1984 (sf, 10)	\$1,772,360
THE BROTHER FROM ANOTHER PLANET (sf, 13)	\$1,342,042
FANTASIA (f, 7)	\$1,240,313
RETURN OF THE JEDI (sf, 1)	\$ 898,325
SUPERSTITION (h, 7)	\$ 878,223

THE STUFF

David Allen provides the miniature effects of Larry Cohen's "Blob."

by Steve Biodrowski

David Allen recently finished effects work for Larry Cohen's new film *THE STUFF* (15:2:13), to be released in July by New World Pictures. Allen was contacted last June through makeup artist Steve Neill, after Larry Cohen had rejected Jim Danforth's proposed effects budget as "too big" ("though he probably wouldn't think so now," quipped Allen).

Allen constructed two models of the blob-like Stuff, a desert craze turned monster, and shot stop-motion test footage of the creature walking on "amoeba legs." Though Allen was pleased with the tests, Cohen disliked them, claiming they were "too mechanical." Said Allen, "He thought it looked like something with a wind-up toy underneath it; he wanted something more viscous, a thick fluid."

Which is exactly what Cohen got. Although earlier Jim Danforth had suggested replacement animation as a possible means of achieving the proper look, Allen had no confidence in the technique: "It seemed okay in theory, but I thought it would be impossible to make it work correctly." So Allen was left with only one option: to photograph a thick viscous liquid on miniature sets. To get the Stuff to move and "do strange things," the sets were rotated, with the camera locked into a stable position relative to the sets, much like the zero-gravity effects were achieved in 2001: A SPACE ODYSSEY.

"Animation is sometimes not appropriate," Allen admitted. "Perhaps in this case it isn't. But I may still animate the test models for a couple of close-ups and rear-screen shots of the creature

rising up from the floor—things I don't know how to do any other way."

Differences of opinion regarding animation aside, working with Larry Cohen a second time has been a mixed blessing. Allen provided the stop-motion effects for Cohen's *Q* (1982). "Cohen hasn't got a fixed vision of what he wants, so he's not unreasonable—he will listen to what something has to be, and why. He's interested in not disappointing the audience as far as the effects are concerned.

"But problems which I thought were circumstantial on *Q* turned out to be part of Cohen's working method," continued Allen, who said the director often fails to coordinate efforts properly with the technical side of filmmaking; for instance, while Allen was in his studios in Burbank, Cohen was in New York filming blue-screen work to be composited later.

"Cohen was not prepared adequately," said Allen. "He called me a few hours before shooting, instead of a few days, and on a Saturday when the stores are closed, so he couldn't get the materials he needed." Allen admits that incidents like this worry him because it will be his name on the effects credit and his head on the chopping block if anything goes wrong.

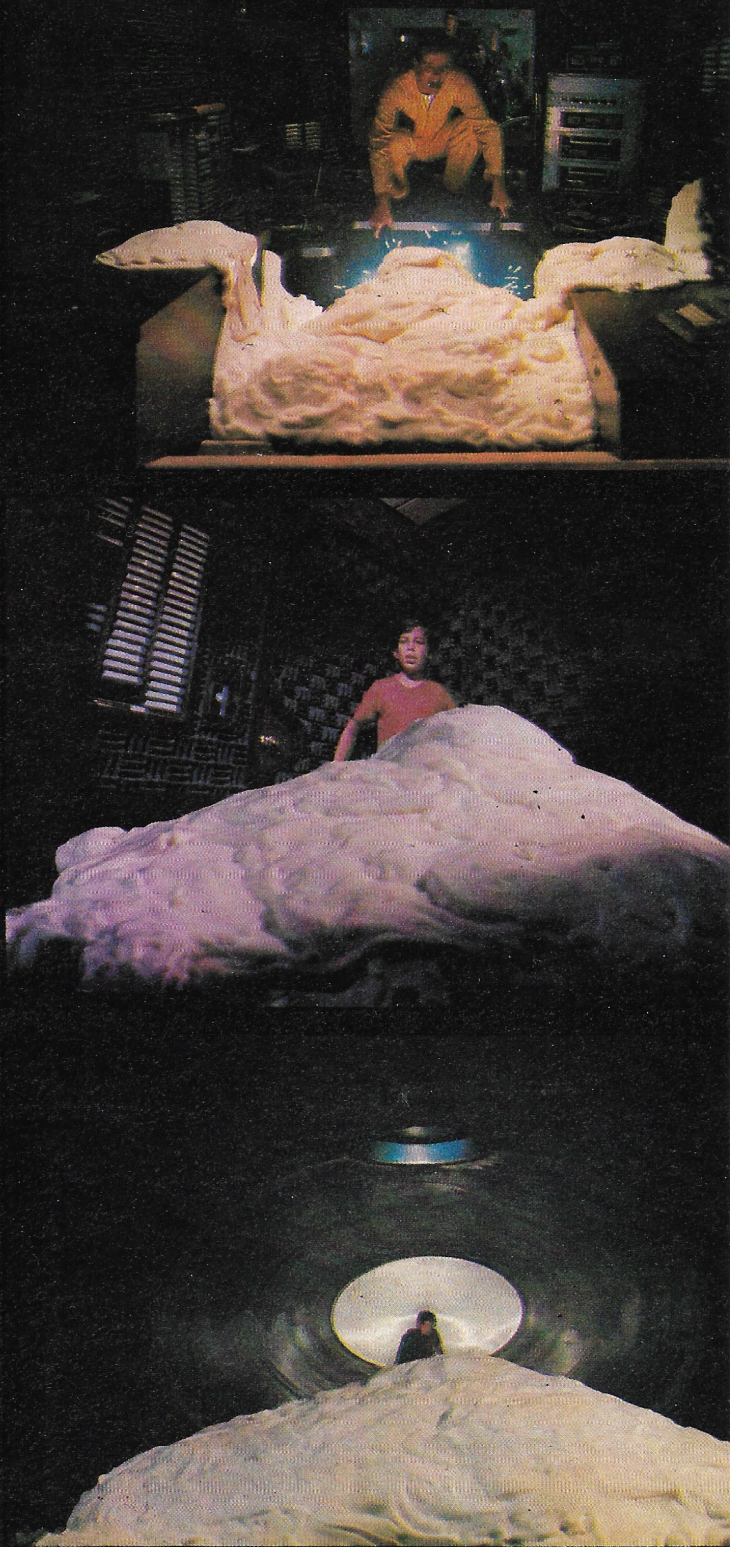
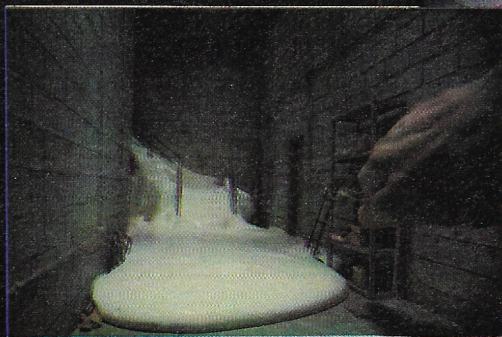
While Cohen was in New York finishing the editing, Allen employed a crew of six, including Dennis Gordon, who did miniatures for *Q*. The majority of Allen's effects appear at the end as the Stuff grows large. In order to meet the effects deadline, additional work was farmed-out to other effects technicians, including Jim Danforth, who provided some explosions, miniatures and matte paintings. □

MINIATURE EFFECTS of THE STUFF

filmed by David Allen at his Burbank studio.

The New World release opens in July.

Top: Michael Moriarty electrocutes the Stuff in a radio control booth at the film's climax, as Paul Sorvino looks on. Middle: A young boy (Scott Bloom), menaced inside a tanker truck, and at the radio station. The Stuff is a rubber hand-puppet composited with the live action. Bottom: A tilting miniature by Dennis Gordon (modelled after the warehouse that houses Allen's studio), used to film fluid takes of the same white goop used in the marshmallow sequence of *GHOSTBUSTERS*. Allen's hand snatches the broom (inset) to keep it clean for retakes.



DAY OF THE DEAD

George Romero returns with a new installment of his X-rated Living Dead magnum opus.

by Paul R. Gagne

The limestone mine in Wampum, Pennsylvania is an eerie, endless labyrinth carved into charcoal-grey stone. A subtle, 55-degree chill creeps into your bones, and the dormant recreational vehicles—boats, winnebagos, golf carts—stored in the mine can be unnerving. Director George A. Romero says that when you're alone, the sound of water dripping becomes a maddening cacophony. As the primary location for *DAY OF THE DEAD*, the third film in the "zombie" trilogy Romero began with *NIGHT OF THE LIVING DEAD*, it's brilliant. If the Monroeville, Pennsylvania shopping mall used in

Howard Sherman as "Bub," the film's "zombie with a soul," fascinated by the music emanating from a Sony walkman.



DAWN OF THE DEAD is a temple to the consumer lifestyle Romero pokes fun at, then the mine is its tomb.

DAY OF THE DEAD completed ten weeks of principal photography in January, two weeks of which were spent on exterior locations in Florida, and is being readied for a July release. Richard Rubenstein, Romero's partner in Laurel Entertainment, Inc., produced *DAY* as part of a three-picture deal with United Film Distribution initiated by their successful release of *DAWN OF THE DEAD*. As with *DAWN*, UFD will release *DAY* without an MPAA rating in the likely event that the film's graphic effects garner an "X."

If any proof is needed of the extent to which Romero's lumbering flesh-eaters are ingrained in the moviegoing public's consciousness, consider the lengths people are willing to travel to appear as zombie extras: NRBQ, a new England-based rock band, drove all night from Boston, watching a videocassette of *DAWN OF THE DEAD*, to show up at the mine bright and early one Saturday morning. A repulsive mixture of special sausages, animal innards, peanut butter, red dye and barbecue sauce was eagerly gobbled up by those who came saying, "I wanna eat guts!" The extras were all too happy to spend a day in a cold mine, splattered with makeup and dressed in ratty costumes, mostly waiting for their brief moments of glory "zombing out" for the camera.

As part of a special press contingent flown out to the location in Wampum, I got to be a zombie too, but fortunately I didn't have to "eat guts." I too had dreamed of being a zombie in a George Romero movie ever since seeing *NIGHT OF THE LIVING DEAD*, and I'm given the



Director George Romero with an assembly of his dollar-a-day zombies at a Nike base in Pittsburgh, where scenes of a large underground elevator were filmed.

full treatment. Driven to the mine first thing in the morning with the extras, we are led down a white corridor to a small table where releases are signed and everyone is handed a crisp \$1 bill. We enter a cavernous "room" in the mine, where wardrobe/makeup supervisor Barbara Anderson (who worked with Romero on *CREEPSHOW* and *KNIGHTRIDERS* with her husband, production designer Cleetus Anderson) has a zombie assembly line set up. We are first given clothing from among racks and racks of items culled from second-hand clothing stores, which Barbara and her crew have "aged" with dyes, etc.

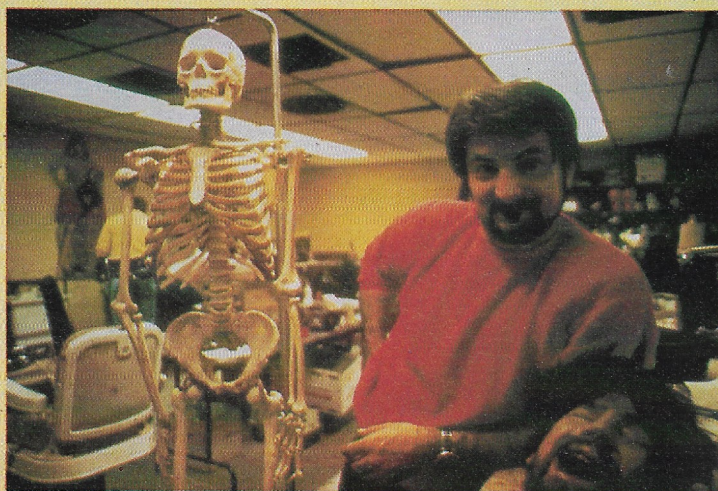
"We figured that maybe wearing polyester turns people into zom-

bies," laughed Anderson. "Most of what we found turned out to be polyester!"

I'm given a polyester shirt, a pair of work pants and a collegiate-looking sweater with graveyard mold on the sleeves, and directed toward a partitioned dressing area. The *DAY* zombies are far grungier than those in *NIGHT* or *DAWN*. Extras for *DAWN* pretty much came as they were to the set and were given a simple bluish-grey "dead" color. The idea here is that we've been dead longer, since the story takes place some time after *DAWN* (breaking the traditional mold of sequels, Romero does not follow a set of characters or a specific storyline over the course of the

continued on page 61

Makeup artist Tom Savini holds sway over "Saviniland," the film's zombie factory.



BACK TO THE FUTURE:

TIME TRAVEL BLUES

After six weeks of shooting, Eric Stoltz was fired as the star of *BACK TO THE FUTURE*, a production of Steven Spielberg's Amblin Pictures. Stoltz, critically acclaimed for his recent role as the deformed teenager in *MASK*, was given the axe by director Robert Zemeckis (*ROMANCING THE STONE*). Per a story in *Variety*, the actor's manager Helen Sugland termed the firing "totally out of left field" after hearing only positive reports from the filmmakers. (Rumor circulating in Hollywood circles is that the firing was ordered by executive producer Steven Spielberg, whose busy schedule kept him from viewing the footage being shot until six-weeks into production.)

Stoltz was replaced by Michael Fox, star of TV's *FAMILY TIES* in a script by Zemeckis and Bob Gale that reads like *SOMEWHERE IN TIME* meets *THE TERMINATOR*. Fox plays a teenager who goes back in time and meets the young girl who is later to become his mother, played by Lea Thompson. Complications ensue when the girl falls in love with her future son. If Fox follows his instincts it will alter events and prevent him from ever being born. (The hero of *THE TERMINATOR* goes back in time and fathers himself.)

Film—also starring Christopher Lloyd—had been scheduled for release late this summer via Universal.

LUCASLAND:

GEORGE LUCAS GETS A WING AT DISNEYLAND

Among the new attractions being planned for a George Lucas-inspired addition at Disneyland is a star-studded short produced by Lucasfilm, directed by Francis Ford Coppola and starring Michael Jackson. The singer will moonwalk his way through a barrage of special effects supplied by ILM, and interact with five outer space creatures to be created by Oscar-winner Rick Baker. The 12-minute featurette, to be shot in Disney's 70mm twin-strip process, is due to begin filming this summer for producer Rusty Lemorande, who wrote and produced *ELECTRIC DREAMS*.

"Tomorrowland" is being phased-out at the theme park to make way for the Lucas attractions, which will include rides based on both *STAR WARS* and *RAIDERS OF THE LOST ARK*.

CINERGY

Effects complex boasts world's largest stage, in Texas, naturally.

By Les Paul Robley

The Lone Star state is about to play host to a film studio, under construction in Houston, boasting the largest soundstage in the world, coupled with an R&D department headed by some of the top names in special effects. The state-of-the-art studio complex is the brainchild of John Eppolito, co-inventor of the Introvision camera system (13:1:36) used on *OUTLAND* and *MEGAFORCE*, and Wally Gentleman, a former director for the National Film Board of Canada and an early effects supervisor for 2001: *A SPACE ODYSSEY*.

The two met while working on Introvision effects for a Ford Futura commercial. Their partnership resulted after Eppolito left Introvision in April 1982, due to creative differences with company owners, filing a lawsuit which was eventually settled out of court. Eppolito retains a 10% silent interest in Introvision.

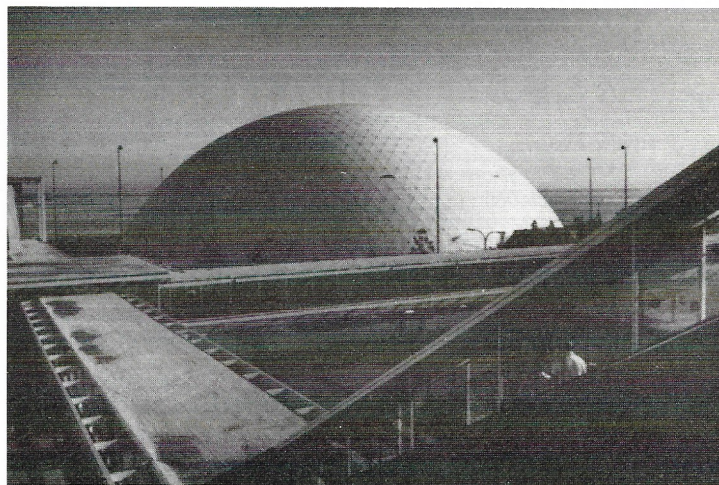
Together with Gentleman, Eppolito founded Cinergy Corporation with investors and project managers Chris Clements and Anna Belle Baker. Cinergy became the first part of a joint venture composed of KAM-RIC Investments as a funding agency, Futronics as a Los Angeles-based technology group, Land Cinergy Corporation as the Houston-based production entity.

Cinergy's mammoth soundstage will supercede Pinewood Studio's famous "007" stage in London. The world's largest aluminum clear span dome is currently under construction by Temcor, a Torrance, California company, to house the stage. The Cinergy dome, measuring 135 feet in height and 430 feet in base diameter, began ground-breaking ceremonies October 11 and is slated for completion in late 1985.

The floor area enclosed by the dome will encompass 3.2 acres or 140,000 square feet. Capable of being divided into three soundstages (with one stage convertible to three smaller stages for productions requiring less space), the studio will allow up to five operational stages at peak production intervals.

To accommodate underwater sequences, an eight-foot-deep water tank measuring 350 feet by 200 feet will be dug into the foundation of one of the stages. When the tank is drained, it will afford additional depth and flexibility for camera angles. The only comparable underwater tank is located on the Mediterranean island of Malta. Eppolito tagged the cost of the Cinergy special effects complex at \$30 million.

The studio is designed to use the Futronics process, developed by Gentleman over the past year. The system is based on front projection technology utilizing highly reflective Scotch-lite screens, by 3-M. A still or motion



A geodesic dome in Long Beach like the one under construction to house Cinergy.

picture plate is projected onto the screens measuring up to 40 by 90 feet, with actors stationed 30 or more feet in front.

Introvision used the same standard front projection system but added a small secondary screen, 90 degrees to the camera/beam splitter/projector assembly. With the use of complementary black mattes in front of the large and small reflex screens, an actor appears to pass behind objects in the background picture, thus furthering the illusion that actors are actually moving inside the projected image. The Futronics process involves a similar technique, but uses a three-dimensional laser-generated mating system.

Eppolito claimed Futronics has nothing to do with Introvision. "It's a complete departure in technology!" he stressed. "The use of a secondary screen is unnecessary. What we basically have here is *live, dimensional process photography*. I think that really coins how it works." So far Cinergy hasn't used the new system to produce effects for an outside film. They've completed basic physical tests to the point where they are confident Futronics works.

While the studio and system will be used for in-house productions, Gentleman hopes to attract other filmmakers. "Our service offers economic savings," he said. "The savings vary, depending on the script, from 15 percent of the actual production costs, to as much as 45 percent."

Naturally, everyone at Cinergy is tight-lipped about the way the Futronics process physically works. They cannot disclose any details of the apparatus because the system is being patented. Introvision, Eppolito's earlier system, was denied a patent because its dual-screen concept was based (with slight modifications) on patents applied for nearly 30 years earlier by inventor Will F. Jenkins.

Other effects people may be in-

volved with Cinergy's future. Oscar-winner Carlo Rambaldi, the articulated-puppet creator for *ALIEN*, *CLOSE ENCOUNTERS*, and *E.T.*, will sit on Cinergy's advisory board. Originally, he was to oversee the design of *Millenium*, a theme park covering 1,000 acres of the studio complex. At the moment Rambaldi is reconsidering whether or not he will be involved in this later stage of Cinergy's development.

Cinergy, however, has already found a replacement, Lyle Wheeler, a four-time Academy Award-winning art director of 702 feature films, including *GONE WITH THE WIND*, *ANNA AND THE KING OF SIAM*, *THE ROBE*, and *THE DIARY OF ANNE FRANK*. Wheeler has designed numerous impressive sets for films, but his life's ambition is to create an amusement park with attractions like *JOURNEY TO THE CENTER OF THE EARTH* ride (he also worked on the film).

"Millenium is something we can't get into deeply at the moment, even though it's still a fundamental objective," said Gentleman. "Everything right now is centered on getting this studio on the road first to attract the investment community."

Cinergy has already secured several scripts for production. "We have eight screenplays at the moment and they are all metaphysical in tone," said Eppolito. Some of the scripts are in development with Bill Jenkins, whose radio show "The Open Mind" airs on KABC, a format similar to the popular *IN SEARCH OF...* TV series.

"We feel we have a definite contribution to make to world cinema in the technology we've evolved," concluded Gentleman. Added Eppolito, "We want to give filmmakers of the world the opportunity to really open up their imaginations. Let them all come forward, 'cause what they can imagine, we can do." □

EXPLORERS

GREMLINS director
Joe Dante remakes
TEENAGERS FROM
OUTER SPACE.

By Patrick Hobby

EXPLORERS is about teenage aliens who steal their dad's spaceship and fly to Earth for a series of adventures. The \$25 million production directed by Joe Dante is Paramount's big summer picture, scheduled for release July 12 in competition with Fox's COCOON. The film's director, a junk movie connoisseur and former trailer editor for New World Pictures, probably appreciates the similarities to TEENAGERS FROM OUTER SPACE, the 1959 grade-Z British cheapie with the same premise.

Unlike the earlier film, the aliens in EXPLORERS are good guys, out for a bit of cultural exchange. The script is by Eric Luke, and stars Ethan Hawke, River Phoenix and Jason Presson as 14 year-olds. The aliens, a boy and a girl, and their dad, are full body-suit makeup creations supplied by Rob Bottin and designed by Mike Ploog.

Filming began October of last year and wrapped only this past March for producers Edward S. Feldman and

David Bombyk, who produced WITNESS, also for Paramount. Feldman and Bombyk acquired Luke's script in 1983 while at 20th Century-Fox where they made HOT DOG—THE MOVIE. Fox turned thumbs-down on the project, and the

producers brought it to Paramount where Luke, who has a background in special effects, did extensive rewrites.

Wolfgang Peterson was originally scheduled to direct but left the project when Paramount nixed his idea of headquartering the production in West Germany, where he made DAS BOOT and THE NEVERENDING STORY. Dante was hired just prior to the release of GREMLINS and turned-down Warner Brothers' stalled BATMAN project to take the assignment.

Dante brought-in associate Mike Finnell as executive producer. Finnell produced THE HOWLING and GREMLINS for the director. Dante has added his own touches, scripting a part specially for favored character actor Dick Miller. Dante also created a film-within-a-film for a drive-in sequence where the teenagers watch a science fiction film, featuring a landing spaceship that looks just like an ILM camera. ILM provides that and other effects for a whopping \$6 million of the film's budget. □

THE SCORE / Craig Huxley's Musical Imagineering

By Randall D. Larson

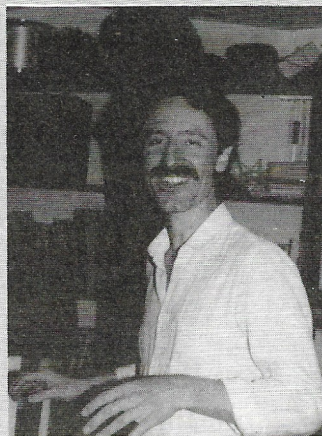
While usually attributed only to the composer, film music often entails the work of a number of individuals. Craig Huxley has been active in creating sound effects, composing, producing and performing electronic music and sounds for films for several years. His talents in music synthesis and the creation of his own unique electronic instruments have been featured in the STAR TREK movies. Most recently Huxley collaborated with composers Maurice Jarre and David Shire in producing the scores for DREAMSCAPE and 2010.

Huxley's earliest involvement with film was as a child actor for television, including several appearances on STAR TREK as Captain Kirk's nephew, an ironic prelude to his later involvement with the motion picture series. (Known then as Hundley, he only recently took the name Huxley to identify his interest in the Huxley family of philosophers, a key study in his approach to music synthesis.) Working variously as composer, synthesizer player and programmer, sound effects creator and soundtrack producer has given Huxley a versatile repertoire of experience. He also works frequently in commercial recording, acting as a guest performer, recording artist and electronics effects processor for artists such as Michael Jackson, Bruce Springsteen, Jean Luc Ponty and Giorgio Moroder.

Huxley considers film music to be the most subtle ingredient of a motion picture. "Music can define or shape what the emotional undertone of a scene is without having to hit the viewer over the head," he said. "Since it's being done as the last element, the composer is often asked to provide some meaning that isn't necessarily that evident in the film, to help achieve the original goal of the filmmaker."

Huxley feels that the advent of synthesizers in film scoring contribute both technically and artistically to this process. "Recording electronically allows more trial and error, which can help in terms of satisfying a director or producer, and it involves them in the process. Also, I love some electronic sounds and textures. I feel there's a world of sound that can be explored electronically."

Huxley's background in music began in his teens, when he was training and performing as a jazz and classical pianist. In his early 20's, he undertook a study of philosophy, into which dovetailed his



Musical synthesist Craig Huxley.

interest in electronic instruments. Huxley's approach to music is a philosophical one, culminating in his exploration into what he terms *flexitones*, that is, expanding the standard 12-tone musical range into a far more flexible universe of melodic and harmonic colors. "With digital synthesizers there's a whole additional range that has come into being," he said.

During his early 20's, his acting career put aside, Huxley began to work as a session player, performing on film and television scores, often playing electronic instruments he had designed himself. This ultimately led to building his own studio, Audio Affects, and branching into various aspects of film music full time. In 1984 he also launched his own record company, Sonic Atmospheres, releasing soundtrack albums (such as DREAMSCAPE) as well as recordings of his keyboard music and that of others.

Among the electronic instruments Huxley created and designed is a large device called the Blaster Beam, and 18-foot long aluminum beam welded in such a way to make a sounding board resonator, interwoven with strings, magnets and crystals which, when struck by artillery shell casings wielded by the instrumentalist, create eerie twangs and tones. "The Blaster Beam also gives some very low tones, an octave below the piano, that you *feel* as much as hear," said Huxley. The instrument is most familiar as the sound for the Klingon scenes in the STAR TREK movies.

Among the first films that Huxley was involved in were low-budget horror pictures like ALLIGATOR, SCHIZOID and THE DISAPPEARANCE, for which he composed his own scores for synthesizers, giving the JAWS-like ALLIGATOR a throbbing sense

of dangerous presence somewhat akin in approach to the shark movie it emulated. Huxley also acted as synthesist on THE BLACK HOLE and PSYCHO II, created synthesized sounds for MOTEL HELL and the zoo sequence in Schrader's CAT PEOPLE, and was involved in synthesizer processing for THE HAND and FIRE-FOX, collaborating to some degree with the score composers to achieve an overall sound design for the films. Often times Huxley is asked to create a synthesized sound that has the quality of a natural sound, but with a slightly unnatural tinge to suggest eeriness.

Huxley's involvement with the STAR TREK films began on STAR TREK: THE MOTION PICTURE, on which he programmed all of the synthesizers, which were performed live along with the orchestra, playing Jerry Goldsmith's musical score. For STAR TREK II and III, Huxley scored the electronic music heard during the computer-animated Genesis Project scenes.

With DREAMSCAPE, Huxley took on the responsibility of producing the film's entire soundtrack, which meant working with the composer to create and record the music and effects track and delivering it to the filmmakers. The score was composed by Maurice Jarre, with whom Huxley had worked previously on FIREFOX. It was Jarre's idea to integrate the saxophone, which the lead character plays in the film, into the score's main theme, but elsewhere scoring wholly with a synthesized music ambience, suggesting the venturing into a person's inner mind and dreams, as dramatized by the film. The score was highly effective, and an unusual departure for Jarre, whose prior scores have included the popular and melodic DR. ZHIVAGO and LAWRENCE OF ARABIA. Huxley assisted Jarre in providing ideas, performing and programming the synthesizers used in the score, and in supervising the overall production of the musical soundtrack.

Following DREAMSCAPE, Huxley was hired by MGM to coproduce the score for 2010, their big-budget sequel to 2001: A SPACE ODYSSEY. Huxley had worked with director Peter Hyams previously on OUTLAND. Collaborating with composer David Shire, the pair created a carefully textured electronic score which only opens up into conventional orchestration at the film's conclusion. Huxley and Shire, as well as Hyams, specifically wanted to avoid any musical reference to the

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Joe Dante

PHENOMENA

High-powered exercise in horror and suspense from Dario Argento, the Italian Hitchcock.

By Guiseppe Salza

Two years after his controversial *TENEBRAE* (13:6/14:1:20), a modern neon-lit horror exercise on the madness of random violence which went unreleased in the United States, Italian director Dario Argento is back behind the camera with *PHENOMENA*. Insects are the stars of the movie, although their roll in the story is basically inert: they don't eat people; they merely observe a young girl at boarding school and communicate with her. The insects lead her to watch something she shouldn't see, and discover a secret she shouldn't know.

Argento has always been fascinated by insects. In *FOUR FLIES OF GREY VELVET*, (1972) a fly-shaped medallion is the image found impressed on the retina of murder victims; the hero uses this information to find the murderer. The worms that fall from the ceiling of *SUSPIRIA*'s (1977) dance academy represent the madness of the place and the rottenness of its mistress, the Black Queen. In *INFERNO* (1980), the second film in a "Three Mothers" trilogy begun by *SUSPIRIA*, hundreds of ants suddenly swarm up from the ground, providing a key to solving the film's murder mystery: the movements of the ants reveal a secret passage that leads to one of the Three Mothers.

"The concept of *PHENOMENA* came from a news story," said Argento. "In the United States, scientists discovered that schizophrenics have the incredible ability to communicate with insects. This is due to their strong psychic powers, which permits a kind of telepathic link. In addition, some mediums have succeeded in establishing mind links with insects."

That news story amazed Argento, who began to study entomology. A brief report on French radio about a police case in which an entomologist

and some insects led to the capture of a murderer in the United States, further inspired the project.

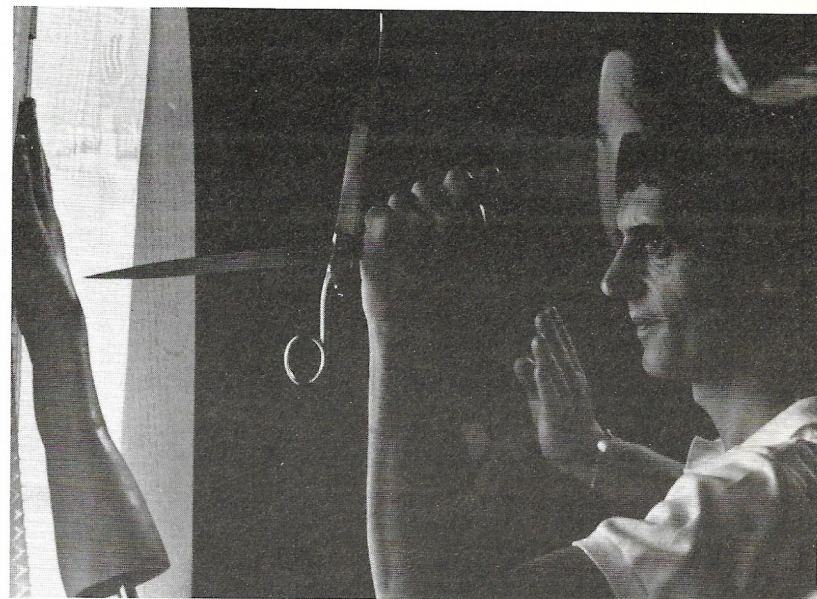
PHENOMENA is about Martha, played by Jennifer Connelly, a 13 year-old daughter of a famous Italian-American actor. While boarding at the "Richard Wagner," a ritzy prep-school near Zurich, Switzerland, Martha witnesses a murder—the latest in a series that has terrorized the community. Led to the crime scene by insects, while in a trance, Martha is unable to remember what happened, and becomes the target of the killer, a genetically deformed monster who thinks she is a witness.

The basic structure of *PHENOMENA* is that of a thriller inside a horror story. Filmed at a cost of 7 billion lire (about \$3.8 million), the budget represents a high figure for Italian productions, where filming costs are about 70% less than in Hollywood. To make the movie, Argento formed his own production company, the D.A.C. (Dario Argento Company).

Argento wrote the story and a first draft of the screenplay in late 1983, then visualized his script by storyboarding it. The film took definite form only when the location for the school was chosen, a gothic villa once inhabited by composer Richard Wagner, and now a Wagner museum. The inside of the school was built at studios in Rome.

"The place where we shot is called 'The Swiss Transylvania,'" said Argento. "Its most prominent feature is an annoying wind called the *phon*, said to drive people mad. The phon is attributed to have caused the birth of monsters, because it knocks down pregnant women. In the region where we shot, the phon blows in between two narrow mountain openings at its full speed."

Argento found Jennifer Connelly, who plays Martha, at the DePaolis studios in Rome, where she was completing the filming of *ONCE UPON*



Argento sets-up a stabbing attack scene which utilizes a false hand and arm. The hands of killers seen in all of Argento's films are always those of the director.

A TIME IN AMERICA for Sergio Leone. Connelly played the adolescent Deborah, the love of Noodles (DeNiro). Connelly refused to do the nude shots in Argento's script so a double was found to substitute for her in those sequences. Connelly was cast in May 1984, while a second unit was already shooting footage of insects. To play the character of Miss Bruckner, the severe mistress of the school, the Italian director chose once again his mate, Daria Nicolodi, who essayed memorable roles in Argento's *DEEP RED*, (1976), *INFERNO*, and *TENEBRAE*.

Donald Pleasence plays a wheelchair-ridden scientist who first notices the strange relationship between Martha and insects. Argento wrote the part for Peter Ustinov, who declined the offer. As in *TENEBRAE*, a police investigator, played by Patrick Bauchau, is one of the main characters of the story. Bauchau appears in the upcoming Bond movie *A VIEW TO A KILL*.

The film also marks the debut of three young girls born to the cinema: Fiorenza Tessari, daughter of Italian director Duccio Tessari; Federica Mastroianni, whose father Ruggero is a famous editor; and Fiore Argento, the director's daughter whose entry into motion pictures is in keeping with her father's style—she gets decapitated in a shocking sequence filmed entirely with the Louma crane.

Argento created a second unit on the production, under the direction of Luigi Cozzi, to film insect shots. Cozzi, also known by the pseudonym Lewis Coates, directed such Italian genre films as *STAR CRASH*, *ALIEN CONTAMINATION*, and *HERCULES I & II*. Cozzi had previously worked with Argento on episodes of a '70s TV series called *LA PORTA SUL BUIO* (The Door into the Dark). Cozzi filmed every kind of insect, from flies to spiders to poisonous

wasps. Cozzi teamed-up with an entomology professor, using fiber optics as a light source. Argento's film is among the first to use such lighting.

"Fiber optics are a great discovery, which will revolutionize lighting in motion pictures," said Argento. The need to use the white, cool light of optic fibers resulted after failure to film the insects with normal lights.

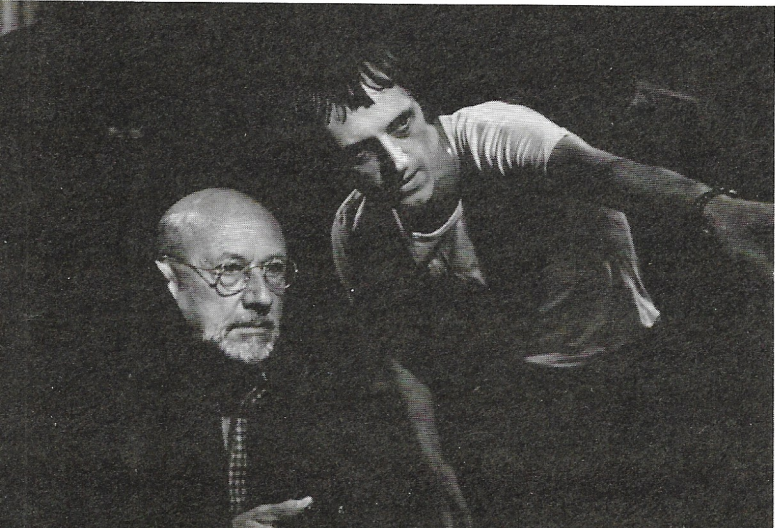
Make-up effects are prominently featured in the film, inspired by Argento's fondness for Rob Bottin's work on *THE THING*. The deformed monster and other gore effects are the work of Sergio Stivaletti. At the climax, the creature is attacked by insects and catches fire.

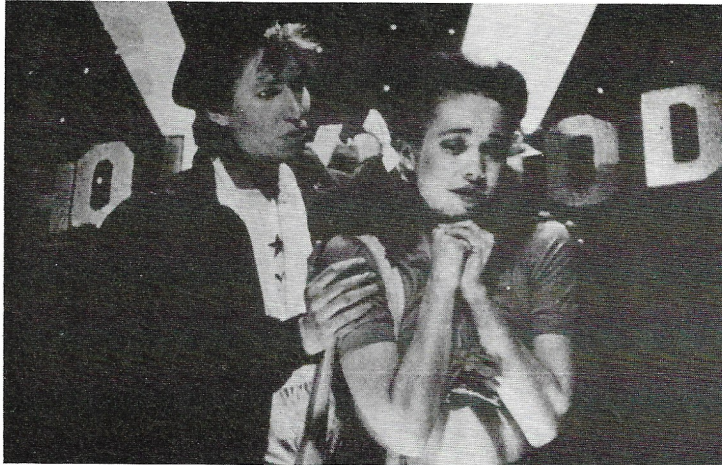
Among other effects in *PHENOMENA*, there's a scene where a swarm of insects (very near to the look of Irwin Allen's *THE SWARM*) surrounds the school, a collaboration between Cozzi, Stivaletti, and the designer of insect special effects, Maurizio Garrone.

Also worthy of mention are the costumes for the film—1940 styles—created by designer Giorgio Armani, the Italian fashion stylist who provided the wardrobe in Walter Hill's *STREETS OF FIRE*. The music for the film, an important element in Argento's work, is an ultra violent compilation of rock 'n' roll, including German rocker Nina Hagen, the heavy metal sounds of Motorhead and Iron Maiden, and last but not least, the electronic sound of German group Tangerine Dream, who did the soundtracks for *THIEF*, *THE KEEP*, and *FIRESTARTER*.

Argento's next film, to start in September 1985, is the long-awaited final chapter of his trilogy of horrors, the one that will supply an answer to the mysteries unresolved in *SUSPIRIA* and *INFERNO*. No U.S. distributor has been set for *PHENOMENA*, which was screened for buyers at the recent American Film Market in Los Angeles. □

Argento directs Donald Pleasence as the film's wheelchair-ridden entomologist.





Director Rufus Butler Seder comforts Kathy Bolger under the Hollywood sign. *

SCREAMPLAY

A black & white spoof of splatter films with a '40s look, made for \$50,000 in Boston.

By Marc Shapiro

"We always stopped just short of being really gross," said director-writer Rufus B. Seder about *SCREAMPLAY*, the avante-garde splatter/mystery maiden voyage of the independent Boston Movie Company.

The film, a \$50,000 black and white wonder produced by Dennis M. Piana and starring Seder and underground filmmaker and actor George Kuchar, tells the tale of a young screenwriter Edgar Allen (played by Seder) who comes to Hollywood to seek his fortune and ends up living in a seedy apartment complex.

"Edgar Allen doesn't care too much for his neighbors," said Seder about the film's storyline. "He begins writing mini scripts in which they all die horrible deaths at his hands. But his scripts are stolen and the murders actually begin taking place. In order to solve the mystery, and clear himself of suspicion, Edgar writes one more script which features his own death and plants it for the real killer."

Seder stops short of revealing the film's climax but does indicate that, despite such splatter film-styled murders as drowning and death by fire, motorcycle crash and garbage disposal, the film is a tongue-in-cheek delight filled to overflowing with in-humor and subtle *hommage* to late 40's and early 50's low-budget horror and mystery films.

"We don't go for the obvious laughs," said Seder. "What's going on here is a subtle kind of 'yuck' humor. People with a sense of the absurd really seem to get off on it."

Although set in modern times, *SCREAMPLAY*, with its tight



Seder (r) as the film's mad killer, knifing George Kuchar.

rounded shots and distorted, atmospheric lights and shadows, has a decidedly 1940's look to it. And, according to Seder, it is a variation on an old 40's film trick that gives the film its kitschy attraction.

"In those old films that took place in exotic locales, scenes would be rear projected on a screen behind the actors," said Seder. "We've done just the opposite. We've used a home made front projection system mixed-in with matte paintings, slides, lights and shadows to achieve the visual effect of the film actually taking place in Hollywood."

Seder spent a weekend in Hollywood shooting slides of various landmarks. Arc beams and blinking lights were added in his studio back in Boston and then front projected behind the actors. With the exception of this trip, nearly all of *SCREAMPLAY* was filmed in the Boston Movie Company studios where the film's low budget bred a constant array of cost cutting measures.

"We had a few wall set pieces that we kept moving around to form different rooms," said Seder. "But we only had one door. When a scene called for somebody to yell out the door across the hall, we would film the person yelling and not get around to filming the reaction shot for another month because it was cheaper to film all the shots that had the door in one position."

SCREAMPLAY was filmed between August and September of 1983. The film has been screened in the Boston area, and Seder is currently negotiating a distribution deal. □

A VIEW TO A KILL: GRACE JONES STARS AS 007'S NEW THREAT

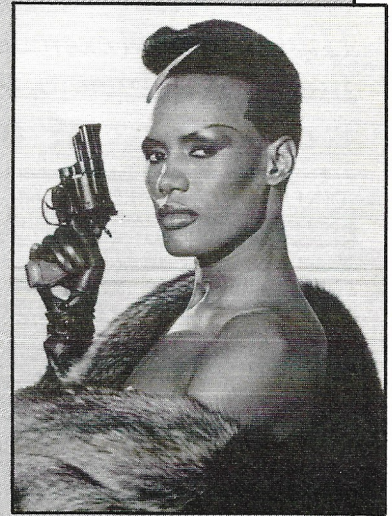
Grace Jones, the statuesque black fashion model and successful discosinger, follows her American film debut as Zula, the Amazonian warrior in *CONAN THE DESTROYER*, with the role of James Bond's latest nemesis in *A VIEW TO A KILL* which MGM/UA releases nationwide on May 24th.

As May Day, Jones plays a powerful accomplice to Christopher Walken's villain. Like her performance in *CONAN THE DESTROYER*, Jones' physical presence reportedly dominates the film, which also stars Tanya Roberts and Patrick MacNee.

Accentuating her extraordinary face, figure, and hairstyle, Jones wears an assortment of exotic costumes in the role. Jones collaborated with her personal designer, Azzedina Alaia, and the film's costume designer, Emma Porteous, to create the basic May Day look.

"I knew what I wanted and they allowed me to have my way," Jones said. "I think the film company rather liked some of my personal wardrobe and several outfits were copied for the movie. The look is striking. It bears a resemblance to something out of Walt Disney. After all, May Day is a fantasy character. When I first did my make-up, I thought director John Glen might feel it was too strong. But he thought it was great, and even said I should add more color. It was wonderful to be given a free hand."

In *A VIEW TO A KILL* the character of May Day fiercely protects her boss against professional



Grace Jones as May Day.

killers. Jones, as evidenced in *CONAN*, is in superb physical condition and regularly works out and lifts weights with her fiancé, Dolph Lundgren, who is a professional kick boxer.

"It was the perfect training for the role," said Jones, who is enthused about the Bond film. "People are fascinated with the Bond series because it's fantasy, and yet very close to reality. I've been a fan for years, and I think I'm playing one of the best roles ever."

"I've always wanted to be an actress," she continued. "It has been my ambition since I was a small girl in Jamaica. But, circumstances decreed that I would become a singer first."

Jones has no intention of forsaking her musical career as a New Wave disco singer, and has just recorded a new single. Unlike many previous Bond films which featured sultry-voiced women performing the title track—a job for which Jones would have been perfect—*A View to a Kill* is sung by pop group Duran Duran. □

Jones and Bond star Roger Moore in *A VIEW TO A KILL*, opening May 24th.



THE BRIDE

Franco Roddam on directing Mary Shelley's "Frankenstein" with a modern, feminist slant.

by Marc Shapiro

THE BRIDE takes its inspiration from Mary Shelley's 1816 novel, *Frankenstein*, with rock star Sting starring as Dr. Frankenstein, and Jennifer Beals as the bride of the title, brought to life as a mate for the "man" Frankenstein has also endowed with life. Written by Lloyd Fonvielle, produced by Victor Drai, and directed by Franco Roddam, the film was shot in 14 weeks in and around the small towns and medieval castles of France, with a month of interior scenes shot at Shepperton Studios in London.

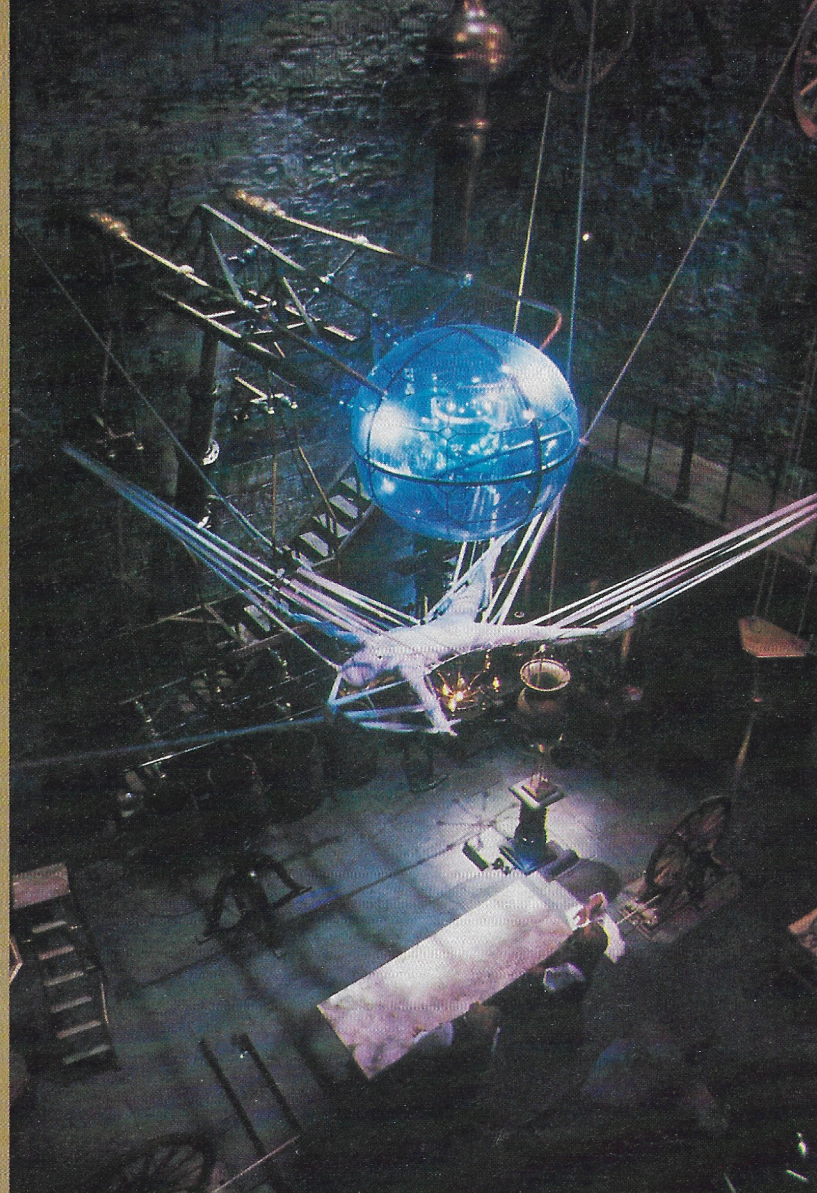
Roddam takes great pains to dispel what he feels is a misconception, that the movie, which opens June 21, is a remake of the 1935 horror classic *THE BRIDE OF FRANKENSTEIN*. "It doesn't borrow from any Frankenstein film," said the director. "The first ten minutes of the movie deals with the creation of the bride but, unlike the other film, we don't kill her off. At that point it becomes a completely different story."

Roddam, a good natured but intense Englishman, has gained a reputation, through such films as *QUADROPHENIA* and *THE LORDS OF DISCIPLINE*, as a director who loves to take pot shots

at the status quo. And, to his way of thinking, *THE BRIDE* continues that tradition. "THE BRIDE is a multi-layered kind of film," said Roddam. "It's intense, intellectual and somewhat allegorical. And above all it's entertaining. But I want it understood that there's more to this picture than entertainment. There's some important, legitimate statements that this film will make."

"Eva, the bride, challenges the establishment," continued Roddam. "She attacks the notion that her creator Dr. Frankenstein can control her because he created her. It's a kind of Pygmalion situation. Man creates woman and tries to educate her to his way, his mold. But woman begins to question the mold she's being put into and develops a mind of her own. In that sense *THE BRIDE* is a metaphor on the relationship between man and woman, and even though the film is set in 1830's Budapest, that metaphor gives the film a modern edge." An edge that will doubtless have many seeing the film as carrying the banner for the current women's rights movement.

Roddam's film hasn't omitted the classic character of the "monster." Viktor (played by Clancy Brown) is very much in evidence, but the stereotypical look has been



The creation scene which opens *THE BRIDE* owes more to James Whale's classic horror film of 1935, *THE BRIDE OF FRANKENSTEIN*, than to Mary Shelley.

toned down by makeup designer Sarah Monzani, whose credits include *QUEST FOR FIRE*. "There are no neck bolts," said Roddam.

The creature strikes out on his own, meets up with a dwarf (played by David Rappaport) who teaches him how to get along in a human world. Like Eva, Viktor becomes an individual, and eventually he returns to claim his bride.

Roddam, in conversation, tends to couch *THE BRIDE* in intellectual terms. But, at a time when such cinematic Big Macs as *FRIDAY*, *THE 13TH*, *A NEW BEGINNING* and *PORKY'S REVENGE* are indicative of what's big box office, attempting a think picture of the magnitude that Roddam describes could be considered box office suicide. In fact the "hot casting" of Sting, a rocker in *The Police*, and Beals, off a hit in *FLASHDANCE*, indicates that somebody, somewhere, is hoping to reap a bonanza on *THE BRIDE*'s \$12 million bet.

Roddam, who knows what Sting can do after working with him in *QUADROPHENIA*, claims the choice of actors wasn't left entirely in his hands. He is also non-com-

mittal about whether he thinks people will flock to see *THE BRIDE* because of its story line or because a young target audience's pop culture heroes are in it.

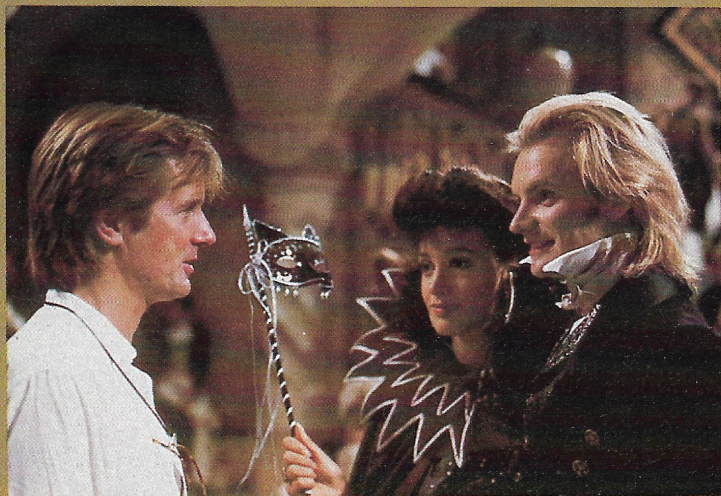
"I didn't set out to make a picture that would only appeal to people under thirty," he said. "It's a smart script and it has dignity as well as energy and I believe it will be a palatable film for all ages."

THE BRIDE got its start two years ago under very trying circumstances for screenwriter Lloyd Fonvielle, who worked with Roddam on the script for *THE LORDS OF DISCIPLINE*. Fonvielle got writer's block on the script he was working on for Roddam and, rather than admit it, just disappeared. Fonvielle put the down time to good use, knocking out the script for *THE BRIDE* as a peace offering. Roddam and producer Drai immediately fell in love with the story and began shopping it around.

The script was turned down by every major studio in the next six months. Only Guy McElwaine at Columbia Pictures was supportive, but he was overruled by his

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Roddam directs Jennifer Beals as the Bride and rock star Sting as Frankenstein. The film largely eschews the story's horror elements to tell a magic fable of love.



COCOON

Ron Howard masters the special effects in a tale of aliens and the fountain of youth.

by Charlotte Wolter

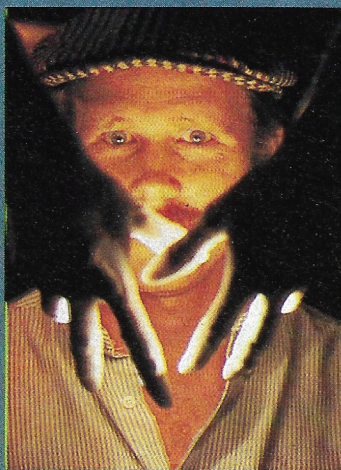
Conflict and controversy are supposed to be the stuff of incisive journalism. Interviewing everyone from Don Ameche to Richard Zanuck on sunny St. Petersburg locations for *COCOON*, the hottest discovery was that reporters on the prowl for controversy would do well to skip this set. The sunny disposition of the location unit and the weather turned out to mirror the sweetness of the film itself.

A group of seniors, played by distinguished character actors Maureen Stapleton, Don Ameche, Hume Cronin, Jessica Tandy, Gwen Verdon, Jack Guilford, and Wilford Brimley, stumble onto an alien rejuvenation facility in a mansion next door to their retirement community. The mansion's pool is used to revive aliens who have been stored in cocoons at the bottom of the sea. Some of the seniors swim in the pool and, at once, feel youthful and vigorous. How this momentous change affects their lives, as well as the aliens suddenly entangled in their human concerns and dilemmas, is the core of the story.

Ron Howard was tagged as the film's director after his expert handling of *SPLASH*'s whimsically sweet mermaid story. But, Howard is quick to point out that there are important differences between the two films.

"There is a great deal of humor in *COCOON*, but it's never jokey," he said. "The balance between comedy and drama is easier to maintain in *COCOON* because it's not really comedy; it's character humor."

"I was interested in what impact this amazing experience would have on the personalities and personal lives of the characters, and I liked the fact that the script did not consider their encounter, and get-



Director Ron Howard during effects filming at Industrial Light & Magic.

ting younger, as totally wonderful. One couple almost breaks up, while it brings another couple together."

COCOON's seniors are complemented by younger actors Brian Dennehy, Tahnee Welch (daughter of Raquel), and Tyrone Power, Jr. as the aliens. Steve Guttenberg rounds out the cast as a young friend of the seniors and the eventual love interest for Welch.

The actors, according to special visual effects director Ken Ralston of ILM, have been remarkably tolerant of the foreign world of special effects. "The only person who has worked with effects, Wilfrid Brimley, is not too keen about them. But, with his experience on John Carpenter's *THE THING*, I can't blame him. Hume Cronin's been great about interacting with nothing there, and Steve Guttenberg's been excellent."

Another elder cast member is Howard's mother, a tireless promoter of her son's movie, who proudly shows visitors around the set, pointing out the fiberglass cocoon

left on the end of the dock. She plays Woman number 39, which she laments jokingly does not refer to her age.

During a break in shooting, Howard told how he found himself using *AMERICAN GRAFITTI* as a model in capturing the relationships of the oldsters. "Rather than set up intricate shots, George Lucas would just let it happen and shoot it almost documentary style," he said of the influence. "Although I planned to do it differently, when we started working on *COCOON*, I found myself going that road."

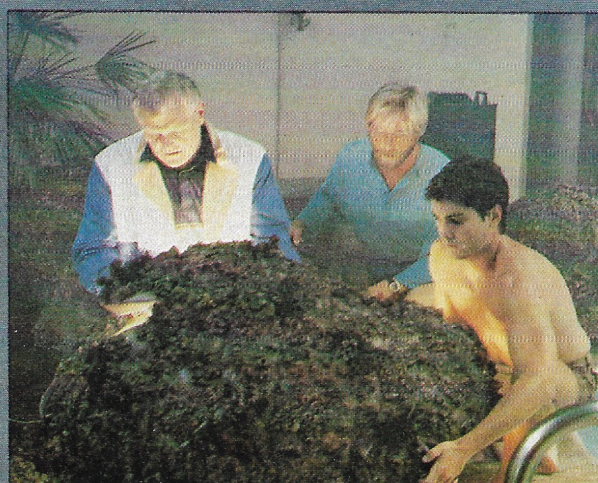
Roger Corman, producer of Howard's *GRAND THEFT AUTO*, was also a model for organization and planning. "Pacing was very important to him," said Howard. "He did a lot of test screenings, something I thought was ridiculous at the time. Now I rely on it."

A tight lid is supposedly clamped on certain details of *COCOON*'s special effects. Nevertheless, Ken Ralston managed to be amusing and entertaining without revealing forbidden material. Ralston approaches his task with a healthy battlefield fatalism. Some things will work; some won't. You cope, and hope to have a few laughs along the way, a good attitude considering the magnitude of the effects in *COCOON*, and his director's inexperience with them.

"Effects are meticulous, painfully slow work, and they drive me a little batty," Howard confessed. "As a kid, I never had the patience to put together a model. But, that's okay. I'm glad to face special effects, because they are an important part of filmmaking today." Then he added, "Ask me again in ten months and I might say I'll never touch effects again, but right now, it hasn't been too bad."

ILM is pulling many familiar rabbits out to the hat for this pro-

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Above: Aliens from Antares hover over the Florida coastline, one of the conceptual paintings by designer Ralph McQuarrie that set the visual look of **COCOON**. Left: The home galaxy of the Antareans as conceived by McQuarrie. Middle: A discarded "husk" worn by the Antareans when assuming human form, fabricated by Greg Cannom, charged with the film's special creatures and effects. Right: Antareans Tyrone Power Jr. (l), Mike Nomad and Brian Dennehy open a cocoon, built by Robert Short.



Dorothy returns to Oz to help her old friends, the Cowardly Lion, Tin Man and Scarecrow, animatronic characters created by puppet supervisor Lyle Conway.

Return To OZ

He followed the Yellow Brick Road to his directing debut, but it proved to be a bumpy path for Walter Murch.

by Alan Jones

In common with little Dorothy's perilous adventures, the road to OZ has been fraught with many production difficulties. Reverting to its original title for release June 21, RETURN TO OZ nearly became 'Woz' when Walt Disney's head of production Dick Berger, put the film in turnaround 8 weeks before principal photography was due to start last year (14:4/14:5:14). It was then that producer Paul Maslansky came into the picture to insure the budget—escalating towards \$31 million—was held in check.

Director of photography, Freddie Francis, was replaced by David Watkin when it became clear to everyone that he and director Walter Murch just could not get along. And replacement looked like Murch's fate too, when the output of usable footage dipped well below the 1 minute and 22 second daily quota needed by Maslansky to deliver the film on time and on budget.

The cavalry arrived for Murch in the form of the film industry's three horsemen of the apocalypse—George Lucas, Francis Coppola, and Steven Spielberg flew in from all parts of the globe to take turns in advising Murch and overseeing his work on the studio floor. Murch had helped each of them in their early directorial careers and now they were repaying the favor. The result was, in Maslansky's words, "Electrifying. Walter caught fire, and OZ became a totally new picture."

It was in the spring of 1980 that Walter Murch found out he was on a short list of up-and-coming talent lying on the desk of Tom Wilhite, Disney's production v.p. at the time. "He had been



Walter Murch directs ten year-old Fairuza Balk as Dorothy, who finds Oz in ruins and its inhabitants turned to stone statues, in the \$25 million Walt Disney fantasy.

given a mission to infuse Disney with new talent," said Murch. "When I met him our mutual interest in doing something with the Baum books cropped up in conversation. My earliest childhood memory is of my mother reading me the books. I was virtually raised on them and have made their familiar icons a part of my life ever since."

An early understanding regarding the project—one that went through 7 drafts for Murch

and co-scripter Gill Dennis—was that OZ would not be a musical. "That question was settled so early on that it never cropped up again," said Murch. After reading all the Baum books, Murch came to the conclusion that the plotline for OZ would have to be a combination of characters and incidents from the second book, *The Marvelous Land of Oz* interwoven into the fabric of the third, *Ozma of Oz*, with the framing device of establishing scenes set

in Kansas.

"Baum never intended to write a series of 'Oz' books," said Murch. "The first was such a huge success that he was pressured by his publishers to write more. Dorothy doesn't appear in the second book, but the public was literally pleading with him for her return. He finally got back in the saddle and wrote a book a year for 14 years until he died. Important things happen in the second book to do with essential Oz history, so I felt I had to combine the two stories to keep the structural thread going that was established in the MGM film."

Of singular importance to Murch was that the spirit of the Baum books remained intact in his approach to OZ. "It was important to leapfrog over the 1939 film and get back to quintessential Baum," he said. "THE WIZARD OF OZ" interpreted Baum's work in its own way. What I want to do—what you have to do—when shooting an 'Oz' story is to accept their conventions but interpret them more personally. My constant worry is in maintaining the balance between what has been established by our immediate predecessor, and discovering a new interpretation of something inherent in an 80-year-old series of books. I count myself as a purist and have strong feelings about the OZ books. My major concern is that the essence of 'Oz' is well and truly maintained."

Murch has been involved in nearly every facet of filmmaking, and makes his directorial debut on RETURN TO OZ. "I've worked in film from the sound editing and writing points of view (AMERICAN GRAFFITI, THE CONVERSATION, and APOCALYPSE NOW), so I



Steven Spielberg (in sunglasses) plays with the joystick controls of Billina during rehearsal, ringed by puppet operators Jeff Felix (with radio control unit for the hen's wing movements), Mack Wilson and Sue Dacre. During actual takes the video monitor displays the puppet's movements from the camera's point of view.

know the basic ins and outs. Although my experience is from the perspective of seeing people go through the basic directing process, my only real tool is an intuitive approach to the story."

Murch has nothing but praise for his leading players, especially Fairuza Balk as Dorothy. "It took us a long time to find her but she is a great little actress irrespective of her age," he said in reference to the 10-year-old. "She is perfect for the role of Dorothy. She has an emotional commitment and belief in the character and a level of technical expertise that is astounding. None of us can understand where that comes from as she is relatively new to the industry and was the youngest applicant we considered."

One aspect of the OZ production that refuses to phase Murch is the area of special effects. "At first I was worried about using state-of-the-art animatronics," said Murch. "But so many of the OZ personnel are graduates of the Muppets, STAR WARS, and THE DARK CRYSTAL that I realized it would be pointless to worry."

Like Walter Murch, Gary Kurtz had always had a vision of being able to do something with Baum's stories. "I had talked to Tom Wilhite regarding my interest about a year before I knew Disney planned to go ahead with the project based on one of Walter's early drafts," he said. "I became involved in the script revisions when we tried to analyze the production problems concerning the creatures. The creatures in OZ are very real characters in the sense that they are not just costumed humans. The special effects were very important to the believability of the story and it became patently ob-

vious that the experience we had built up on THE DARK CRYSTAL with puppet technology was undisputedly going to be the best way to do it.

"I personally thought that it was better to have the creatures appear as creatures," continued Kurtz. "We let them come to life as characters in the film, rather than rely on the vaudeville style of an actor in a suit. I love THE WIZARD OF OZ—it's one of my favorite films—but at the time it was made it was an extension of the enormously successful stage show version and the vaudeville tradition that goes along with it."

And Kurtz feels that it wouldn't have been possible to take that approach on RETURN TO OZ anyway. "This story is not a musical," he said. "It would have been impossible to compete with the Garland vehicle on that level and not a good idea to try as it has a

special niche in Hollywood history. This adventure is more in the tradition of the Baum books and we purposely wanted to make this film as different from THE WIZARD OF OZ as possible. The books are good action adventures in their own right. They certainly don't need a musical treatment to tell the story because if you accept them at face value, everything that happens, happens within the context of the reality you are creating. I would hope that the best praise reserved for OZ will be audiences not caring or trying to figure out how something has been achieved."

According to Kurtz, at first Disney wanted OZ made at their Burbank studios. "But when I made a budget, there was a significant difference in England's favor," he said. "The major factor was the cost of construction." No other guidelines were laid down by Disney until the rapidly expanding scope of the project began to alarm them.

"It was a matter of reading the original material and coming up with the strongest possible story out of that," Kurtz said. "There was technically no Baum estate we had to be particularly beholden to, but we did want to try and remain as faithful as possible to the books."

"Disney had actually done an analysis of all the stories, which character had been introduced where and how strong or weak they were to the basic linear story," continued Kurtz. "We never read any of the material they developed for an aborted musical version planned in 1957 called THE RAINBOW ROAD TO OZ, or listened to the two songs written for it which were later showcased on television in Disneyland's 'The Fourth Anniversary Show.' We started from scratch and pared the script down, taking into consideration various economic factors. When the budget was cut, there were certain elements we looked at closely to see if they really were important to the main thrust of the story. In all

"George Lucas arrived, followed by Francis Ford Coppola, and Steven Spielberg," said producer Paul Maslansky. "Walter Murch planned with them, and started to direct with a new perspective."

honesty it really only amounted to a few extra pages and a few extra days."

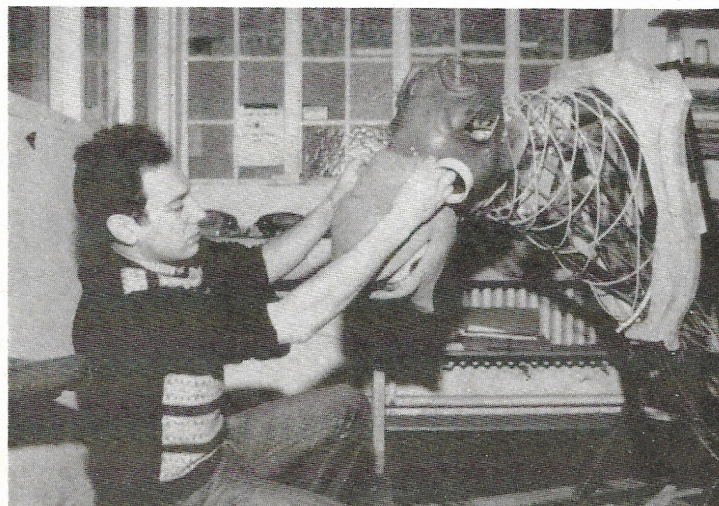
The subject of many high-level discussions however was the final choice of color for Dorothy's famous slippers. As Kurtz tells it, "In the books the slippers are silver. MGM came up with the ruby ones primarily because they were shooting with the novelty of Technicolor and it was a far stronger image. We pondered at great length over this problem but finally decided to carry on the tradition created in THE WIZARD OF OZ. It's items like that which have caused people to mistakenly label OZ as a sequel. It isn't in the true definition of that term."

"In the books, events are always being referred back to things that have happened before," continued Kurtz. "So we have done this too, although you don't necessarily have to know anything about the books or the MGM film to make sense of it. The material is good, the characters are good in the way they retain their personalities, but I would hope that the audience familiar with them won't feel like they have been shortchanged."

It was because of his other commitments to films like LITTLE NEMO that Gary Kurtz welcomed the addition of producer Paul Maslansky to the OZ team at the crucial time when Disney's top brass were reassessing whether they wanted to make the film or not. Maslansky, whose credits include CASTLE OF THE LIVING DEAD, REVENGE OF THE BLOODBEAST, RACE WITH THE DEVIL, and the recent box-office hit POLICE ACADEMY, was asked to work on OZ by his old friend Dick Berger who had just replaced Tom Wilhite as Disney's head of production.

"What Berger saw was this picture on their schedule that was sort of running without a captain," said Maslansky. "Disney had never set budget parameters. They figured it would find its own level. But

Animatronics designer Nick Rayburn fits the moose-head mechanism of the Gump with a latex appliance. The head, attached to a sofa, comes to life in the story.



it hadn't. Walter Murch had no experience in production but everyone was accepting what he said as gospel because it came from the director's office. He had a vision but wasn't quite able to translate it into specifics. The whole production was foundering but it wasn't anyone's fault, just that the general production concept was wrong."

Berger's deal with Maslansky was to pay him for a short time so he could assess if the film could be confined to the region of \$25 million. And Maslansky came up trumps. "Disney knew all along that the project was a good one," he said. "And they already had committed \$5 million to preproduction. I realized very early on that the crucial elements were Walter Murch and Fairuza Balk. Murch had never directed a foot of film before and Balk could only work for what amounted to 4 hours a day, but she was in practically every single frame."

Maslansky likens the first few weeks of shooting OZ as "A real struggle. We were losing a day a week on the schedule because of drifting," he said. "It was like pulling a locomotive along with your bare hands. We had 18 departments working on the film and all the toys were there but it was obvious to everybody that Murch was physically exhausted. The material we were getting just wasn't working—it had no fire to it. I can understand that. Walter had been working for three years on a vision and was now responsible for a \$25 million special effects laden picture! The constraints anguished him because although it was his first picture as a director, he is a very serious filmmaker."

It was at this time that Murch went to Dick Berger and said that he had let them all down. And, according to Maslansky, "It touched all of us, but we actively kept looking for a replacement while we carried on doing second unit shooting and giving Fairuza Balk more dialogue coaching. We couldn't let the production lose momentum for an

instant as it was inconceivable to let it grind down to a halt."

According to Maslansky it was at this time that George Lucas called and pleaded with Disney to keep Murch on, and offered his help. "We said yes, of course," explained Maslansky. "Walter took a few days to rest while we kept on shooting and George Lucas arrived off the first plane from Tokyo, followed on successive days by Francis Ford Coppola and Steven Spielberg. And after planning for a day or so, Murch started directing OZ again, with the perspective of a man who has sat down with three of the star name directors of our time. Their combined genius and loyalty to a friend—and the business—is something I never dreamed could happen. It proved how much respect they had for Murch, as he was always the technical bedrock for them in their early careers."

With OZ back on the right track, Maslansky settled down to give audiences and Disney stockholders what they expect from a traditional family film. Said Maslansky, "The Disney hope is to grab all possible markets. This is almost RAIDERS OF THE LOST ARK, as Dorothy is in jeopardy from the moment she leaves Kansas till meeting the Nome King at the climax. We have remarkable creatures, elegant sets, and spectacular locations. The way I look at it is that we'll get half the money back on OZ from people who are just curious—What did they do to our cherished institution of OZ? And when they find out, the word of mouth will start, helped by the proper marketing that Disney is determined to do, and we should sail past our projected grosses."

Taking into account the spectacular array of creatures populating the land of OZ and lines in the script that read: "Mombi goes to one cabinet and takes off her head, walks headless to another, takes out a replacement and puts it on," it became quite clear that a high calibre special effects make-



Billina, the Magic Hen of Oz spies her reflection in the mirrored floor of the palace of Princess Mombi. The radio-controlled puppet was designed by Lyle Conway.

up crew was needed to breathe life into Baum's creations. Gary Kurtz thinks that one of the OZ show-stoppers will be Will Vinton's Claymation sequences.

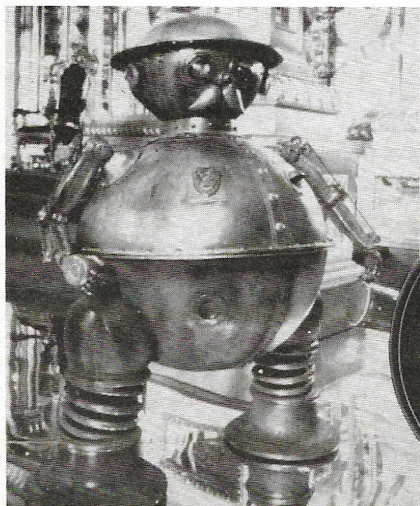
"This is the first time the process has been used in a feature film for non-humorous purposes," said Kurtz. "The Nome King and his messengers are very sinister bad guys in the story. Vinton is not using clay, as such, for the characters, but a special material that looks more like rock. This way their faces can grow and retreat

logically."

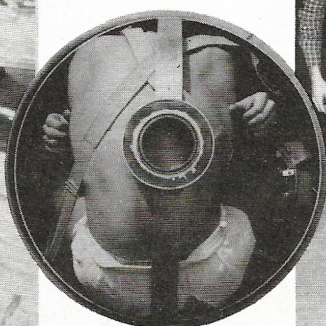
Vinton, who won an Oscar for his short film CLOSED MONDAYS (4:34), feels he has transformed a very unsophisticated technique into a highly sophisticated one. In his studio in Portland, Oregon, Vinton has been building miniature replicas of Nicol Williamson for the more demanding transformations. As the Nome King gains ever-increasing power over Dorothy and her friends, he evolves from inside a rock, becoming progressively more human as he appears on the surface. Everyone is hopeful that the transition from the animated rock creature to actor Williamson will be as subtle as possible so nobody will notice.

Another special effects pioneer at work at Elstree is Zoran Perisic, the man who made SUPERMAN fly. His job is to make Dorothy's fall through a rock mass as lifelike as possible. To this end he is using an endoscopic medical camera and a loaf of French bread, as the texture of both is remarkably like rock. Perisic is also responsible for all the back-projected, split screen and traveling matte sequences involving the headless Princess Mombi.

Makeup supervisor Robin Grantham found his work on OZ to be a combination of conventional makeup tasks mixed with highly



Performer Michael Sundin is assisted in getting inside Tik Tok, Dorothy's robot aide. In animatronics chief Lyle Conway's design, Sundin had to be bent over and strapped-in.



"It was important to leapfrog over THE WIZARD OF OZ, and get back to quintessential Baum," said director Walter Murch. "We use the conventions of our predecessor, but discover new interpretations."

innovative and experimental ones. Grantham, whose most recent credits have included NEVER SAY NEVER AGAIN, and AN AMERICAN WEREWOLF IN LONDON, admits that the most intricate makeup was for Nicol Williamson's Nome King. "What was unique about this was that this one character had to be created in conjunction with more than the normal partners of make-up, like hair and wardrobe," he said. "We had to work closely with the art department and the Claymation specialists in Oregon as well."

According to Grantham, there are five stages in all for the transformation of the Nome King from stone to human form. "The first three were Claymation," he said. "The last two are live-action. The trick was to put the audience off guard as to when the change takes place. It was particularly complicated for example in the third stage where the eyes are very real looking

Jean Marsh as Witch Princess Mombi. Marsh also plays the dual role of Head Nurse Wilson in the film's prologue.



but he is not in fact real. And in the first human stage he looks very rock-like, but he is real flesh underneath. We were mainly blurring the edges with prosthetics and it took three-and-a-half hours to cover Nicol at his most rock-like." The scale of OZ and the long-distance Claymation connection has made this the biggest undertaking of Grantham's career.

Handling the mechanical effects for OZ is supervisor Ian Wingrove who has under his belt THE DARK CRYSTAL and RETURN OF THE JEDI. One of the industry's most experienced specialists, Wingrove turned down other work to make sure he was available for OZ. "I wanted to involve myself in a little cinematic magic and film history," he said. "I hung on to get on OZ and now I'm glad I did. We've had our ups and downs—but what else is new? There have been few hiccups as far as I'm concerned, apart from having to go it alone last Christmas and get rid of my crew in the darkest hours. Fortunately the situation reversed itself and OZ is now in the process of being done the way it was written."

Wingrove's major problem with OZ was getting The Gump to fly. The Gump is the contraption that catapults Dorothy, Tik Tok, and Jack Pumpkinhead out of one of Mombi's tower windows, and is made up of two Victorian sofas roped together with a moose head strapped to the front, a broom for a tail and palm leaves as wings. In all, four different models were needed for each separate flying movement.

"For the take-off from Mombi's castle we constructed a captive rail system along the lines of a big dipper," explained Wingrove. "The palm wings had to be mechanized for this shot and we needed different types for each action. Some had to be stiffer than others for the various degrees of flexibility, otherwise the beating movement would cancel itself out. Engineering the wings into the main base caused torque difficulties as three wings, all 8 feet long, needed a lot of strength to move them."

The couch also had to be able to fly on wires. "Eventually we are going to have the couches on hydraulic simulators against a blue screen," said Wingrove. "The characters will also be flown against this on what we call pole-up lines in order to do the necessary twists and tumbles."

Making the various Gumps took five months. "We have never put this amount of weight at the end of a pole-line before," said Wingrove. "We wanted a nice slow action for the wings as we wanted them to look natural and curl like a bird's. We experimented with different types of fiberglass to get this action."

Operating the Gump may be the



Animatronics expert Steve Norrington (l), who built Billina, and designer-supervisor Lyle Conway, with the skeleton of the radio-controlled mechanism used for the hen.

major part of Wingrove's role on OZ but it certainly isn't the sum total of all he has to do on such a heavy mechanics-laden movie as this proved to be. "We are dealing here with a lot of big stage areas having to rock and shake," said Wingrove. "I don't think this has ever been done to this degree and scope before. Instead of the old trick of shaking the camera, Walter wanted it done for real. So we had to build all these enormous hydraulic rigs which tilt and vibrate."

Another headache is actually getting Dorothy into the land of Oz, according to Wingrove. "We had to build an actual river on Stage 5 to simulate the flood that carries Dorothy along in a chicken coop," he said. "That stage comes equipped with a long narrow tank, but producing a fast flowing river in such a small area was a real problem. Submersible pumps produced the flow. We also had to control the coop by hydraulic wire rigs to make it bob up and down in the water. Obviously we are pumping water past the coop a lot faster than it was moving so we had to make sure we could hold that position. I actually expected the production office to find another way of doing this effect, as it was costing a hell of a lot of money, and in the final analysis, for what? But there was no other alternative."

When OZ reached the final stages of preproduction with Walter Murch excising 20 pages of script to reduce the cost, Wingrove found that one of the major effects sequences he had been working on for seven weeks had been scrapped. It is the only aspect of the Christmas production limbo that he deeply regrets.

"There was this lovely sequence of the characters rowing across a desert in a boat," said Wingrove. "It was very amusing, and I was asked to achieve it without any wires, rails, tracks or cables. Even-

tually we constructed a rig that consisted of an upside-down conveyor belt on caterpillar treads without any external power supply so it could operate on its own. It was made so that as they rowed it could change its speed. I was very pleased with the challenge and the solution and it was a shame that it had to be cut out."

Wingrove wishes he had been involved on the character side of production and doesn't particularly cotton to the fact that mechanical effects and puppetry are now categorized as two different departments. "Years ago, before any of this was fashionable, everybody did everything," he said. "Now there's this new department called animatronics, due to the very nature of certain films. More linking-up is essential. We should have more involvement and in some ways I get upset over this craze for special effects. It really isn't anything new. We've all been doing it for years, although the more sophisticated an audience gets, the harder my job becomes."

Lyle Conway, the film's creature design supervisor, is the animatronics department Wingrove refers to. Conway pioneered the development of major animatronic characters for THE DARK CRYSTAL which were milestones in terms of cable and radio controlled puppetry. His most remarkable achievement in OZ is Billina, the talkative hen. It is a perfect life-size replica of a chicken complete with remote control units and more than 100 moving parts in the head alone.

"Making the chicken look real was the hardest problem of all," said Conway. "I couldn't have achieved that if Val Jones hadn't come up with a special stretch fabric for the chicken's neck. A

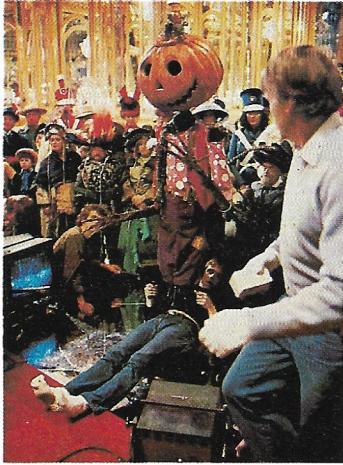
chicken's head is only the size of a walnut so you can imagine the nightmare of packing in the circuitry and making it reliable, which Steve Norrington did beautifully. I'm more than happy with the end result as we couldn't get the real chickens to do enough stuff. They were born to be food, not performers."

Conway devised seven different versions of Billina to accommodate the various angles needed. "The chickens didn't last long as they tend to get very ragged looking," said Conway. "We had to have numerous back ups."

Conway was also responsible for the rotund robot Tik Tok, which caused some painful problems for its operator, Michael Sundin. "Walter Murch wanted to stick as closely as possible to the Baum books, but the original illustrations were not drawn with animatronics in mind," said Conway. "Tik Tok had to be changed because as written it would have been impossible to duplicate and operate the skinny little legs. Sundin was bent double inside the robot's stomach with his head between his legs, viewing the outside world upside down on a television monitor. He also had to walk backwards to get Tik Tok to move forwards and he wasn't allowed in the costume for more than ten minutes at a time."

Walter Murch also wanted Conway to stick as much as possible to the original conception of Jack Pumpkinhead. "Walter didn't

PUMPKINHEAD JACK, designed by Lyle Conway to match the concept seen in the original Oz books. Inset: During the filming of Ozma's coronation, Brian Henson, son of puppeteer Jim Henson, operates the character from a wheeled cart specially designed by Conway for animatronics location work. The cart, which obviated the necessity to dig trenches for the puppeteers, was adopted for studio work and lessened the need for building elaborate, platformed sets.



want the eyes or mouth to move either," said Conway. "Any expression had to be achieved by moving the shoulders."

In all there are three different models of Jack Pumpkinhead. "One is a costume version with an actor in a suit shot so fast that we hope you won't notice the thicker than usual neck," Conway said. "The second is a puppet version worked from below and the third is a flying version that will be tied into some stop-motion animation." Chris Ostwald developed the flying rigs, and Conway and Neal Scanlan made the stop-motion model which is animated by Will Vinton's Claymation people.

Conway also designed the Gump, and the three characters retained from *THE WIZARD OF OZ*—the Scarecrow, Tin Man, and Cowardly Lion. Originally designed to be



seen only briefly, the familiar trio had their parts beefed-up because they are the reason Dorothy returns to the land of OZ. The budget cuts didn't affect Conway's department, as most of the puppet work was completed in preproduction before the austerity measures were taken.

With over a year of his life taken-up with the making of *OZ*, Conway shares the belief of everyone involved with the production—that the film is predominantly about personalities and not special

effects.

As Conway summed up, "What appeals to me about *OZ* and our characters is that we got to create performances, not just animated set pieces. In fact, Will Vinton's Claymation, which is nothing short of brilliant, is one of the few times stop-motion has been used dramatically in a feature with dialogue. Hopefully, people will not be conscious of the technology and will accept our work for what it is, a few actors—albeit rubber and clay—helping a story progress." □

THE NOME KING toys with the gump (right) during the film's climax, a sequence filmed using Oscar-winner Will Vinton's Claymation process. Left: Mark Gustafson (top) animates the third stage of the Nome King transformation at Vinton's studio in Portland, Oregon. Makeup supervisor Robin Grantham (bottom) applies the finish to Nicol Williamson in the final stage of the transformation that sees the Nome King emerge from a wall of rock. In the prologue Williamson appears as Dr. Worley, a purveyor of electric healing.



DREAM CHILD



The March Hare, conceived as feral and menacing.

The wonderland of Lewis Carroll

by Alan Jones

On the Fourth of July, 1862, an event of historical literary importance took place. A ten year-old girl asked a reserved Oxford don to commit to paper some of the stories he had entranced her with throughout that summer. Her name was Alice Liddell and his was Charles Dodgson, or to use his adopted pseudonym, Lewis Carroll. The book of course, was *Alice's Adventures in Wonderland*.

Now this uneasily platonic, Freudian relationship comes to the screen as part of Dennis Potter's script for a new \$3.3 million movie backed by Thorn EMI Screen Entertainment. Called *DREAM CHILD*, it centers on the trip Alice made to New York aboard the SS *Beren-garia* at the age of 80 to take part in the Dodgson centenary celebrations. And it is

while she is at sea that her insecurities, neuroses, and fears of dying manifest themselves in dreams and nightmares featuring the strange creatures the fictional Alice met during her fantasy misadventures.

Produced by Rick McCallum and Kenith Trodd, *DREAM CHILD* is directed by Gavin Millar and stars Coral Brown as the elderly Alice, Ian Holm, Jane Asher, and Peter Gallagher. Peggy Ashcroft, for whom Potter wrote the script, was originally cast as Alice, but had to withdraw when filming of *A PASSAGE TO INDIA* went over schedule.

Ten minutes of fantasy sequences featuring Lewis Carroll fantasy characters and creatures like the Griffin, the Mock Turtle, the Mad Hatter, the March Hare, the Dormouse and the Caterpillar, were the responsibility of Jim Henson's Creature Shop under the auspi-



THE GRIFFIN AND THE MOCK TURTLE
are among the characters from the Lewis Carroll classic "Through the Looking Glass" fabricated for **DREAM CHILD** by Jim Henson's Creature Shop under the supervision of animatronic expert Lyle Conway.

all brought to life by Jim Henson

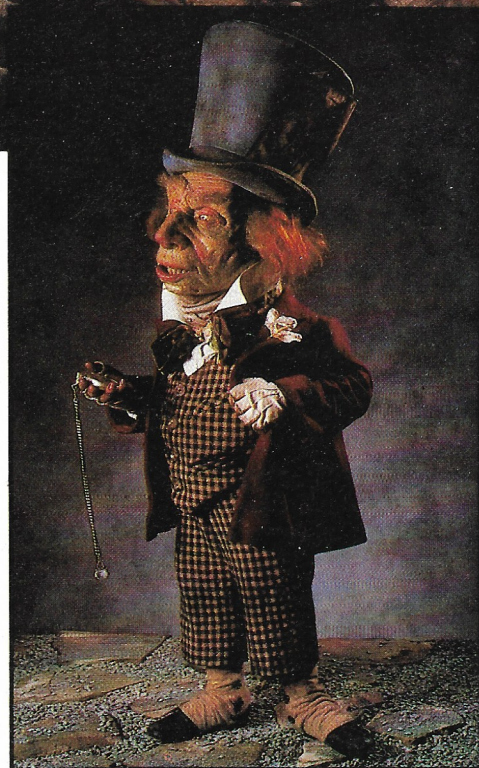
ces of Lyle Conway. Potter's superb screenplay is said to be the reason why the usually cloistered Henson Organization decided to do the film, and for the budget equivalent of the cost of just one of the characters supplied by Conway for Disney's upcoming **RETURN TO OZ**—the antique robot Tik Tok.

Producer Rick McCallum was a latecomer to Potter and Trodd's company, dubbed "Pennies From Heaven" after Potter's most famous play. McCallum joined them after a 4½ year stint with John Frankenheimer when he realized they all shared the same ideals. But these ideals for quality films from the Potter stable doesn't mean to say that **DREAM CHILD** will be pretentious.

"Far from it," said McCallum. "Pretentious is the least word for it. The fantasy in **DREAM CHILD** isn't really of the flashy

George Lucas variety but more evocative of the shifting memories that take place in an old woman's mind. It really will be a film that's accessible on every level."

The Henson Organization was in McCallum's mind from the very start, because he admired their work on **THE DARK CRYSTAL**. "It was crucial that the creatures be live-action and not animated in any way," he said. "We were all very aware that Henson had never involved himself in anybody else's film, apart from Yoda in **THE EMPIRE STRIKES BACK**, and that was for a whole set of different reasons. But it turned out Henson was a great admirer of Potter's work. And I think it has been a valuable learning experience for them. They've never worked under such pressure on such a tight budget. I really don't know how we would have achieved



The Mad Hatter, mad due to mercury poisoning.



THE MAD HATTER'S TEA PARTY is among the film's fantasy sequences, with the Hatter, a sleeping Dormouse, the March Hare and a frightened young Alice, played by Amelia Shankley.

anything like the reality—the *frank* reality—without their help.”

McCallum is still surprised at the speed with which Verity Lambert at EMI gave the go-ahead to make *DREAM CHILD*. “We wanted to be in control of *DREAM CHILD* and we were all willing to give up a large part of our salaries for that end,” he said.

“If we had made the film in America, it would have cost six times as much and Brooke Shields would have had to be the star,” continued McCallum. “That sacrifice would have been too great. Look what happened to *PENNIES FROM HEAVEN*! On that I watched a director not able to deal with the quality of the material but at the same time fascinated by it and wanting to be over reverent. EMI will never lose on this picture because of the budget.”

Because of a debilitating illness that Dennis Potter has had for 15 years it was up to McCallum to insure that the crux of his script remained intact. Potter's script paints a rosy picture of Dodgson's controversial relationship with little Alice.

“It is so easy—post-Freud—for our society to analyze what his love for Alice probably was,” said McCallum. “Child molestation is what first comes to mind but the force of *DREAM CHILD* is to dis-

pel that notion and outline the reasons why Dodgson would never have touched Alice in a million years. He was incapable of describing how pure his love was because he didn't have the language.”

Gavin Millar was “*Pennies From Heaven*’s” sole choice as director, mainly because Potter thought Millar's version of Potter's television play *CREAM IN MY COFFEE* was the best realization of Potter's work. Millar's other credits include the television film *SECRETS* for David Puttnam's “*First Love*” series shown on Britain's channel 4. Millar loved the *DREAM CHILD* script as much as everybody else. “It was original and unusual,” he said. “I could see the potential. It was an interesting mixture of the real and the fantastic and the whole spectrum in between—not just talking heads.”

One aspect of *DREAM CHILD* was very clear to Millar. He had definite ideas on how he wanted the fantasy characters to be conceptualized. “We decided at a very early stage which creatures we should make,” said the director. “Mainly because of Henson's time scale. We were all anxious to get away from any cuteness or Disney-like approach. The creatures were never meant to be endearing, but as realistic as possible so their emotions would seem as violent as any human ones. The creatures stand for all sorts of tangible things: death, loneliness, worries, and regret. They tap all levels of the mind on an emotive plane.”

Millar cites some examples: “With the Griffin we wanted to intimate that he could swoop down off his rock and peck out Alice's eyes, or worse still, bite her head off. The Mad Hatter could well throw a sharp broken plate at her too. And the March Hare represents nature incarnate. His teeth are feral and he is covered with flecks of blood around his neck and mouth.”

Millar sees the film's connection to *Alice's Adventures in Wonderland* as a hook for the film to hang itself on. As he said, “This is

imaginative fiction in the truest sense. I hope the film won't offend any Lewis Carroll purists, but then I'm not making it for them.”

For animatronics expert Lyle Conway, *DREAM CHILD* was the first project under Henson's Creature Workshop banner—an idea that first arose during the filming of *THE DARK CRYSTAL*. “Back then I tried to get Jim Henson to keep people specifically to do freelance work,” said Con-



way. "After I finished work on RETURN TO OZ, Henson asked me to organize such an operation. Most of the RETURN TO OZ personnel have been responsible for DREAM CHILD."

Like everybody involved in this prestigious production—one destined to be Britain's entry for the Cannes Film Festival—Conway pinned his faith on the Potter screenplay. "I hate reading scripts, but I read this in an evening," he said. "I immediately wanted to be involved as it is far more adult than anything else we've tackled. As a result we all put in that bit extra and that's what got the film done on time and on budget."

"We figured it out and DREAM CHILD turned out to be one fourth of the work load on THE DARK CRYSTAL at ten times the speed," continued Conway. "Any overtime we did was on our own back. It was a killer just to start and finish on time. I was putting in a 20-hour day working on both OZ and DREAM CHILD at the same time."

Conway designed and sculpted most of the Lewis Carroll-inspired characters seen in the film. He was assisted by Mike Osborne and Gary Pollack, who sculpted the Dormouse and the shell and flippers of the Mock Turtle. The creatures were mechanized by Neal Scanlon, assisted by Nick Williams and David Barclay. Nick Rayburn mechanized the Mad Hatter.

"I liked the way the production moved so fast," said Conway. "We had 14 weeks to build everything, which is no time at all for us, and I think we stayed that much fresher as a result."

Potter's advice to Conway about how the creatures should look was quite simple. He wanted them to be as familiar as possible but far more decadent than people would remember. Millar wanted Conway to invest the creatures with more

"The creatures stand for all sorts of tangible things: death, loneliness, worry and regret. They tap all levels of the mind on an emotive plane."

— Director Gavin Millar —

ferocity than shown in John Tenniel's original illustrations for Carroll's book.

"For example, the Griffin is a man's body with the legs of a lion and virtually no fur," said Conway. "This we figured would be more sexually threatening. We also did a lot of hare research, which is how we came up with the scars and blood on the March Hare's neck. It would be his mating season and therefore part of his madness. We also went into detail about the Hatter trade and found that mercury poisoning was one of the career hazards. So the Mad Hatter's madness evolves from these symptoms, one being what is known as the Hatter's Skake, which is why he keeps spilling his tea all the time. This subtext really helped us understand the characters more and the film is a lot better for it."

Despite this attention to detail, Conway isn't sure if the Creature Workshop made any large-scale advances in the animatronic state-of-the-art. "Different approaches were taken, surely," he said. "We had to solve movement problems. Like OZ, DREAM CHILD had reasonably well-delineated characters to begin with, so we had to take them as they were and interpret them to make them function. In THE DARK CRYSTAL, the creatures were planned around the restrictions of puppetry."

"The Mad Hatter was probably

the most difficult to accomplish," continued Conway. "The puppet, or rather man-in-suit with a mechanized head, was the most like a real person and as a result I've a feeling it may be the least successful because of that. The Caterpillar had to be designed from scratch as Tenniel had only ever drawn it from the back."

All the creatures were built with a maximum three day life expectancy. The only luxury the Creature Shop allowed itself was to have the Griffin's wingbone structure, which was made by John Stephenson, adorned with 1000 hand-made silk feathers. Sherry Amott and Jane Gootnik came up with the idea, which kept four women busy for most of the hectic preproduction period.

An important first achieved by the production was the use of a drama coach to coordinate and rehearse the animatronic characters for filming. "By having every scene blocked out, with suggested movements and voice inflections, we saved a lot of time," said Conway. "This individual rehearsal worked so spectacularly that it seems a certainty to be used in the new Henson fantasy, LABYRINTH."

The Griffin was performed by Ron Muech. Stuart Whitmire puppeteered the Caterpillar and the Mock Turtle. Mike Sundin, who plays the robot Tik Tok in OZ, did

the March Hare. The Mad Hatter rig was worn by Big Mick, a dwarf. Grahame Galvin costumed the characters, with wigs and hair by Stuart Artingstall.

According to Conway, everybody worked on everything, with a lot of overlapping, mainly because the lack of money made dividing the work into groups impossible. "We did so much of it on the cheap," he said. "If we had puppets like these on the OZ shoot, they would not have held up." Although the production fell 1½ days behind schedule during the nine day animatronic period, the delay was due to lighting problems, not the puppetry.

Conway has nothing but praise for director Gavin Millar who was always available for conferences when needed. No one seemed particularly phased by the unusual rigors of working with lifesize puppets, either—except Coral Browne.

"I think Coral was slightly put off by it all," recalled Conway. "At one stage she was miked up and heard telling her makeup mistress: 'My dear, 50 years ago people warned me never to work with children or animals. Now look at what I'm working with!'"

Conway feels that the DREAM CHILD experience has been good for the Henson Organization, but for a project that nearly ended up as a Stephen Sondheim musical on Broadway, it's the quality of the writing that excites Conway the most. "I can't imagine how they are going to market this picture," he said. "It has enormous potential to cross over to an audience who would never normally come and see our stuff. You can't pigeon-hole DREAM CHILD at all." □

ALICE AND THE CATERPILLAR
one of the dreams of aged Alice Liddell (Coral Browne), who inspired Lewis Carroll as a young girl. Browne (right) rehearses with director Gavin Millar.



THE TERMINATOR

The story behind the low-budget hit that made a name for director James Cameron.

by Martin Perlman

"We came in on time and on budget," said producer Gale Anne Hurd of *THE TERMINATOR*, the low-budget success story among last fall's releases. For the spunky, enterprising Hurd (only 28 when the movie was made), and the equally talented and youthful director/writer James Cameron (just 29) the challenge of making *THE TERMINATOR* on a tight budget and schedule became as important for them as the film's financial pull at the box office.

"We're proud to have gotten it done, basically," admitted Cameron of the movie that gave us Arnold Schwarzenegger as the Terminator, a mean machine from the wars between them and us in the future. "There was a lot of doubt on the part of the Establishment, the superstructure above the actual production people on the film, that we could actually do it. They assumed it was going to be a situation of trying to patch something together in post-production."

Cameron, who had previously directed and co-written *PIRANHA II*, had to fight for every penny of his less-than-ample funds. "They were extremely hesitant about going over \$4 million," said Cameron. "We convinced them this movie could not be made for less than \$6 million, especially with Arnold Schwarzenegger starring, because he commanded a significant salary; the final shooting budget was actually \$6.5 million."

Consider what *THE TERMINATOR* achieved; then note that the special effects budget alone for *GHOSTBUSTERS* was \$5.8 million. Audiences, however, are not moved by budgets but by what they see on the screen, and what they experienced at *THE TERMINATOR* was an entertaining, absorbing variation on the monster movie theme that took itself somewhat, but not over seriously. Neatly plotted, more than adequately acted, and finely tuned with just the right amount of special effects, *THE TERMINATOR* became a box-office smash when released last November.

"It's like the dark side of Superman. I think it has great cathartic value to people who wish they could just splinter the door to the boss's office, walk in, break his desk in half, and throw him out the window."

—James Cameron—

Hurd is still admittedly excited about their accomplishment. "No one was in this picture to make a lot of money," she said frankly. "Perhaps the executive producers. The rest of us took on the project because we wanted to prove that with creative control we could make a terrific movie, and that we would be bankable commodities, so we could go out and make another one."

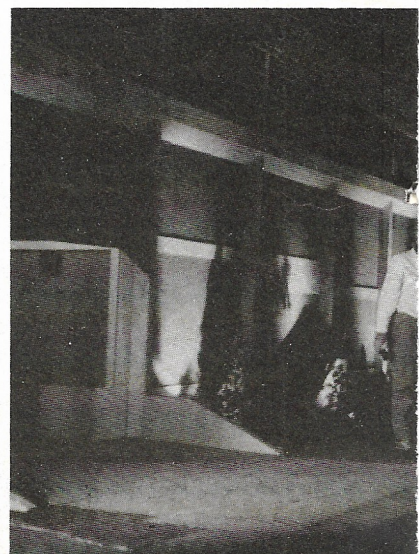
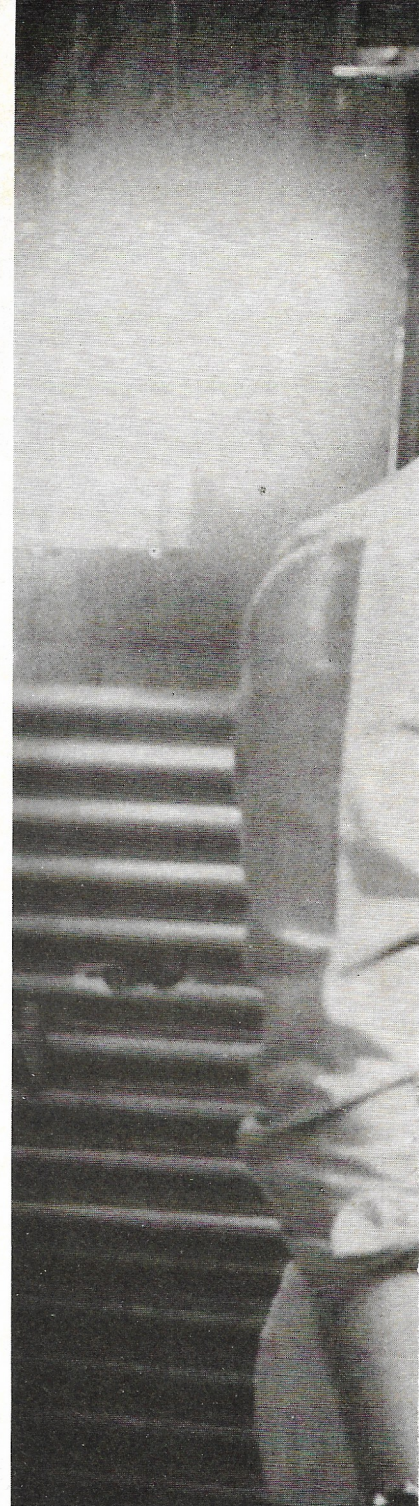
Cameron credits some of the film's success to audience reaction to Schwarzenegger. "It's fun to fantasize being a guy who can do whatever he wants," he said. "Arnold is indestructible. He can be as rude as he wants. He can walk through a door, go through a plate glass window and just get up, brush off impacts from bullets. It's like the dark side of Superman, in a sense. I think it has a great cathartic value to people who wish they could just splinter open the door to their boss's office, walk in, break his desk in half, grab him by the throat and throw him out the window, and get away with it. Everybody's got that little demon that wants to be able to do whatever it wants, the bad kid that's not gonna get punished."

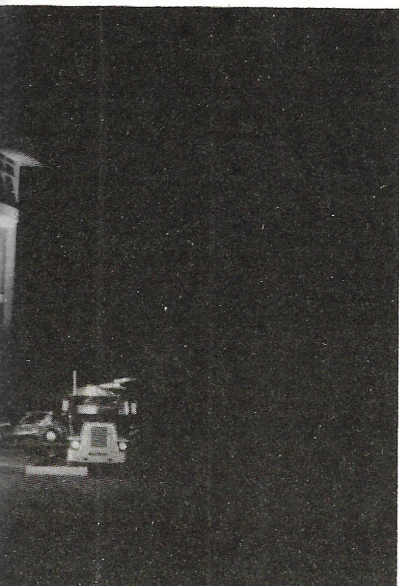
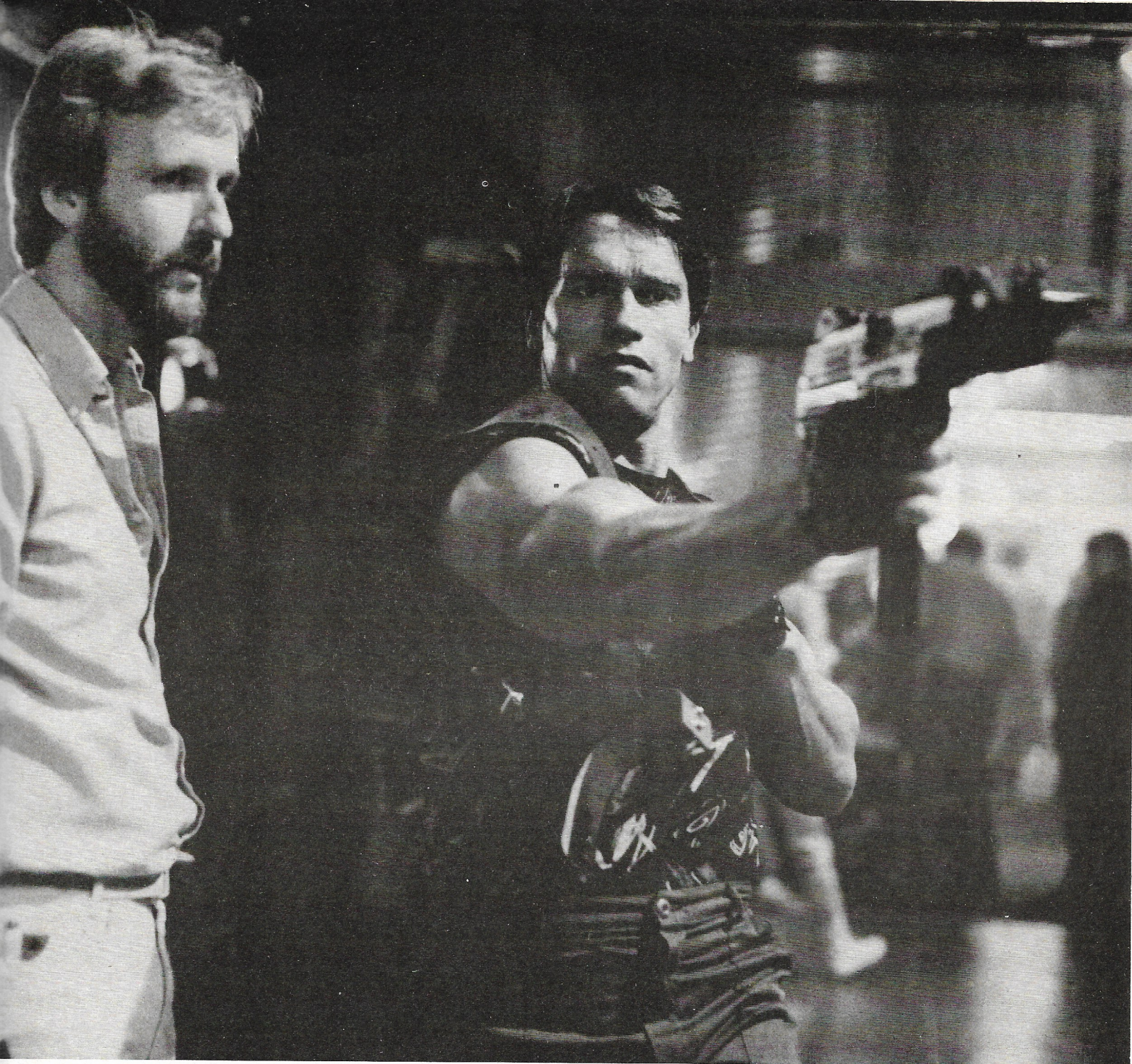
Both Hurd and Cameron enjoyed the tutelage of B-movie mastermind Roger Corman at New World Pictures. There, Hurd and Cameron learned the importance of efficiency and budgetary control, the pragmatic side of film making. Cameron developed art, special effects, and director skills while working on films like *PLANET OF HORRORS* and *ESCAPE FROM NEW YORK*. Hurd kept pace on productions like *THE LADY IN RED*, *ALLIGATOR*, and as co-producer with Corman of *SMOKEY BITES THE DUST*. On *BATTLE BEYOND THE STARS*, Cameron was art director and director of photography for the special effects unit; Hurd served as production manager.

Cameron wrote *THE TERMINATOR* more than 2 years ago, after finishing *PIRANHA II*. Principal shooting began in mid-March 1984 and ran till the end of May. Post-production was a mere three months, through August. For the most part, what you see on the screen is what Cameron shot. He filmed mostly with a single camera, and shot what he needed to cut.

Given all the budgetary restrictions, though, the filmmakers, whom Charlotte Greenberg, publicist for Arnold Schwarzenegger, calls "the next Lucas and Spielberg," are still largely satisfied ("seventy-five percent," said Cameron) with the final product. Cameron obviously had a vision of a larger film when he said, "We had to cut scenes I was in love with in order to do it for that money."

Hurd adds though that no significant departures were made from Cameron's original script. The filmmakers received "advice" from the film's backers, but weren't compelled to take it. HBO suggested that the romance between Biehn and Hamilton be emphasized, and Cameron obliged, fashioning it into almost mythic proportions, because he felt the suggestion was a good one. "There was also some really lame input," laughed Cameron. "Somebody, whose name will go unmentioned, thought it would be really significant for Biehn to have a robot dog."





Director James Cameron (above) runs through the action with Terminator Arnold Schwarzenegger for the Tech Noir nightclub shootout scene. After the movie's success last year, Cameron was signed to direct ALIEN II, and is also preparing a sequel to THE TERMINATOR. Left: Filming the tanker truck crash and explosion—in miniature—in the parking lot of effects supplier Fantasy II. Supervisor Gene Warren Jr. (left) and pyrotechnician Joe Viskocil (right), with assistants Chris Warren and John Huneck.



Cameron directs guerilla fighter Kyle Reese (Michael Biehn) in a future sequence.

Fantasy II Effects did a wide range of special effects for **THE TERMINATOR**. "I got the script almost two years ago, and read it in forty-five minutes, couldn't put it down," enthused Gene Warren, Jr. who's guided Fantasy II for four years, opening it after his father, Gene Warren, Sr., retired from the business. "I was convinced then it was going to be a big hit."

While much of the primary shooting went well and on schedule, the biggest delays came with the designing, construction, and filming of Stan Winston's full-size mechanical Terminator robot that rises from the fire after the tanker explosion, and the carbon copy stop-motion puppet animated by Pete Kleinow for Fantasy II. Neither Cameron nor Hurd fault the special effects people for the delay.

The genesis for the Terminator robot came to Cameron in a series of artistic flashes while developing a number of different storylines for prospective projects. In fact, the film's title came from a story designed to take place on an orbiting space city, "a sort of L-5 habitat," signifying the terminator line dividing day from night.

In the script which eventually made it to the screen, Cameron "started with an image of the robot." He had always wanted to see in a film the "definitive movie robot." Cameron was inspired by the Walkers seen in **THE EMPIRE STRIKES BACK**, and wanted to achieve that look on a more human scale. "I can't think of a movie, other than maybe **SILENT RUNNING**, that really had robots that did not look like men in suits," he said. "They always looked like the old suit of armor." Also, Cameron had always wanted to duplicate the old *Analog* covers where robots have a waist "like an insect, and you know that could not be a guy."

"I thought the robot should be skeletal," remembered Cameron of the script's genesis. "I hit on the image of it being an endoskeleton hidden within a superstructure of flesh, a cyborg." Cameron envisioned the robot caught in an inferno-like fire, and that inspired the crash of the gas truck, and the chase leading up to it. "It was all worked out backwards from that scene," said Cameron. Thus is low-budget science fiction created.

Cameron wanted to do a special-effects oriented film, but budgetary considerations dictated a limit to what he could accomplish. "I knew it would have to rely heavily on contemporary locations," he said, exploring the reason he made the picture a time travel story. "It all sort of evolved."

Cameron wanted a full-size mechanical model to "play" the Terminator's hidden self and hired makeup effects expert Stan Winston to create a detailed full-size robot with moving cams, pistons, and joints.

Said Cameron, "I drew out what I wanted: torso design, arm design, etc. A lot of filmmakers fall into the

trap of trying to make their designs really work, which is ludicrous. If we could build a robot like that, it *would* be the year 2029."

Winston transferred Cameron's sketches first to miniatures, then full scale mock-ups sculpted in clay, to finalize details of the design. The Terminator was sculpted in pieces—arms, chest, pelvic girdle, etc.—then cast in fiberglass and assembled. "It wasn't until quite close to the deadline that we got the thing assembled and mocked up to even see if it was going to work," said Cameron. "And thank God it worked."

Cameron had hoped to have the Terminator ready a week before they actually had to start shooting it—at the latest—so they could do some camera tests and figure out what it could do. "We did not get that luxury," said Cameron. "If we did any of that it was between takes on another set-up while we were actually shooting."

In the film, close-ups of the full-size mechanical model are intercut with shots of Kleinow's animated puppet. The first time the Terminator rises out of the flames, deskinning and far more insidious than Arnold Schwarzenegger looked, a rear projection plate was used behind actors Linda Hamilton and Michael Biehn, with the full-size mechanical model being raised-up with rods from above. Thereafter, all full shots of the skeletal creature are stop-motion animation cuts by Kleinow.

Doug Beswick built the stop-motion Terminator for Fantasy II. Stan Winston's design had to be altered because the legs and hips wouldn't bend far enough, and a lot of the robot's gizmos restricted movement. Alterations had to be approved by Winston, because the models had to match. Winston also made alterations on his design which called for corresponding modifications on the stop-motion puppet. As more and more detail was added to the design the stop-motion puppet construction job became bigger than anyone thought

it would be.

According to Gene Warren, Jr. of Fantasy II, Winston didn't finish his model until "literally half a day prior to when it had to work. In fact, it was being finished on the set where it had to work for the first five shots." Since the stop-motion puppet could not be completed until the full-scale model was finished, Pete Kleinow had "six weeks chopped right off the animation schedule" from the delay, providing little or no time to practice movements which were difficult to gauge. Normally Kleinow works with smaller puppets; the Terminator, at 2 feet high to accommodate all the detail, was twice the normal size.

According to Kleinow's Law, "the larger the puppet, the less control you have over it." "You can't grab more than one joint of the puppet at once when it's so big, which detracts from the smooth flowing movement you can get with a smaller puppet," Kleinow explained. "You have to bend the forearm, and then you have to bend the upper arm, and then you have to bend the torso, the neck, and the shoulder," said Kleinow, visions of the task still fresh in his memory. Kleinow reshot the first scenes "two or three times, just to get the puppet to operate correctly, and look right."

Principal photography was still ongoing at this time, though nearing completion. The puppet shots were made at Fantasy II and were fairly complicated, involving rear projection, miniature sets, multiple passes, and camera moves. As an example, consider the shot in the factory where Michael Biehn and the Terminator are fighting on a high platform. The principal shoot was done in a Kern's Jelly factory out in City of Industry.

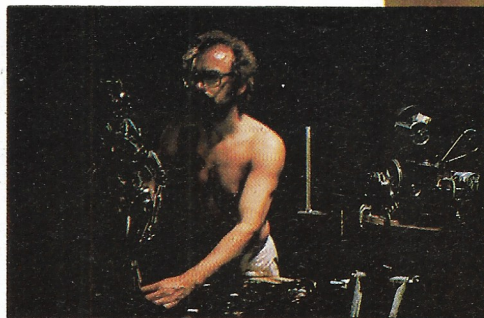
"In order to have the puppet working on a platform that matched the shot, we had to build the platform in miniature so that it obscured the one in the rear projection plate," said Kleinow. "That was extremely complicated, not because of the construction, but because the miniature had to be foreshortened to match the plate because the camera angles were all weird." The animation itself took a long time, but preparing the miniature foreground sets was "just horrendous," according to Kleinow.

Cameron wanted smoke in the environment, "so we added the smoke on a multiple pass on these shots," explained Warren. And sometimes the puppet would be behind it. There's an example of that. Like the fight on the railing." Fantasy II also added camera movement to those shots so they weren't "real static, standing out as a lock-off." The effect of adding "camera drift" creates the illusion of an operator on the camera.

"And we actually panned over slightly in one of those, as the Ter-

Producer and screenwriter Gale Anne Hurd with Cameron on night-lit Los Angeles locations. Adam Greenberg's photography gave the film an atmospheric noir look.





The stop-motion Terminator, inspired by Walkers in *THE EMPIRE STRIKES BACK*. Insets: Pete Kleinow animates at Fantasy II, showing the kind of forced perspective miniature sets used to match angles on the live-action plates.

minator walked toward Biehn to hit him," said Warren. "If you could have seen the foreground pieces on the set you would swear they were all totally wrong," smiled Kleinow. "They had to be built at strange angles: the bottom of the stairs was two inches wide and the top of the stairs was four inches wide."

When the stop-motion Terminator backhands Biehn with a pipe, Kleinow put a piece of glass in front and blurred some of the action with vaseline so there

wouldn't be any strobing on the fast action. On the earlier shot when the Terminator walks out of the fire, the fire was a rear projection plate, and a second exposure was made on a foreground plate of fire which was cross dissolved, all in-camera, in front of the puppet. As a result, the puppet actually appears to walk through the flames and come forward. That shot has a camera move on it too.

Cameron also wanted the skeletal Terminator to have the limp Schwarzenegger affects after his

run-in with the truck, just before the explosion. It was a way to create a character linkage between Schwarzenegger and his main frame. Having the puppet limp obviated the need to duplicate Schwarzenegger's natural gait which would have been too much of a challenge, even for this talented team. As Kleinow pointed out, "the limp gives it a little more believability as far as I'm concerned."

For the futuristic scenes Cameron knew he needed a lot of smoke, a lot of backlight "and that's sort of mu-

tually exclusive with doing a lot of blue-screen composites, or anything that requires a lot of matting, because you have to put in multiple overlays of intermediate smoke, and it becomes very complex. I also knew I wanted to do large scale miniatures and I wanted to shoot very low angles."

Cameron also wanted a hand-held-camera look to the future sequences when tanks are moving over the war-torn landscape. Those future sequences were shot with models by Mike Joyce on the Fantasy II stages; to create the hand-held look the camera was mounted on bungee cords and was shaken "like mad" during a shot done at 128 frames a second. When you see the shot on the screen the camera seems to be floating with debris right in the foreground, as if it is peering through and around bits and pieces of rubble.

Gene Warren Jr. thought Cameron's experience in the special effects field helped. "Cameron's a talented guy," said Warren. "He had a 'vision' for the picture and what he wanted the effects to be, particularly in the future sequences. He storyboarded them—great boards." But Cameron had to trust in Fantasy II's expertise; when the director was tied-up in production, Warren often couldn't get his approval or input so that work could proceed, but proceed it did in order to meet the deadlines and schedules.

Fantasy II had to deliver certain effects prior to the completion of principal photography, including their outstanding work on the tanker explosion, for some com-

continued on page 55

On a miniature set of the bombed-out world of the future built at Fantasy II, Gary Rodaback adjusts a Hunter-Killer copter.



NIGHTMARE ON ELM STREET

Wes Craven on directing his masterwork of horror.

by *Dan Scapperotti*

Three years ago while on the set of *SWAMP THING* Wes Craven mentioned an idea he had for a new horror-suspense film, *NIGHTMARE ON ELM STREET*. Craven has enjoyed a lengthy engagement in the field, but his track record has followed a checkered path to success. Two early films, *THE LAST HOUSE ON THE LEFT* and *THE HILLS HAVE EYES*, became cult favorites, but other projects haven't been as successful. *SWAMP THING* and *DEADLY BLESSING* sank into theatrical obscurity and his sequel to *THE HILLS HAVE EYES* is still in search of a distributor. Craven, however, has hit it big with the birth of his brainchild *NIGHTMARE ON ELM STREET*.

Several years ago Craven was sitting with *FRIDAY THE 13TH—PART III* director Steve Minor in a Santa Monica restaurant when the idea for the screenplay popped into his head, a result of what Craven

calls the "Ah, Ha! Principle." Craven wrote a treatment for the film but it languished in a drawer until he had completed *SWAMP THING*, and then began the search for a producer.

The road to production was a rocky one. Bob Shaye, whose New Line Cinema was responsible for the release of *THE EVIL DEAD*, expressed interest in the project, but getting financial backing was tough. "It's very difficult to put together financing on an independent project," said Craven, who candidly admitted, "It didn't help that *SWAMP THING* wasn't a smash hit."

But funds were found and Craven was able to launch the production with a 32-day shooting schedule. Shaye, who raised the financing, became producer and had some definite ideas on changes that could be made to the script.

"The ending, for instance, was very much changed by ideas," said Craven. "The idea of the car roof cracking down on the kids and hav-

ing that kind of added threat was his idea. He wanted to make the film a bit more complex, so that things don't end up in a neat knot." The change was meant to convey the idea that good doesn't triumph over evil nor does evil triumph over good. There is a constant ongoing battle between the two.

The running time of the film turned out long, which necessitated some cuts. Some expository scenes were dropped, concerning the cover-up by the parents of their vigilante slaying of child molester, Fred Krueger. "We felt that one scene we kept in the basement expressed the core of the story," said Craven. "The notion of the screenplay is that the sins of the parents are visited upon the children, but the fact that each child is not necessarily stuck with their lot is still there."

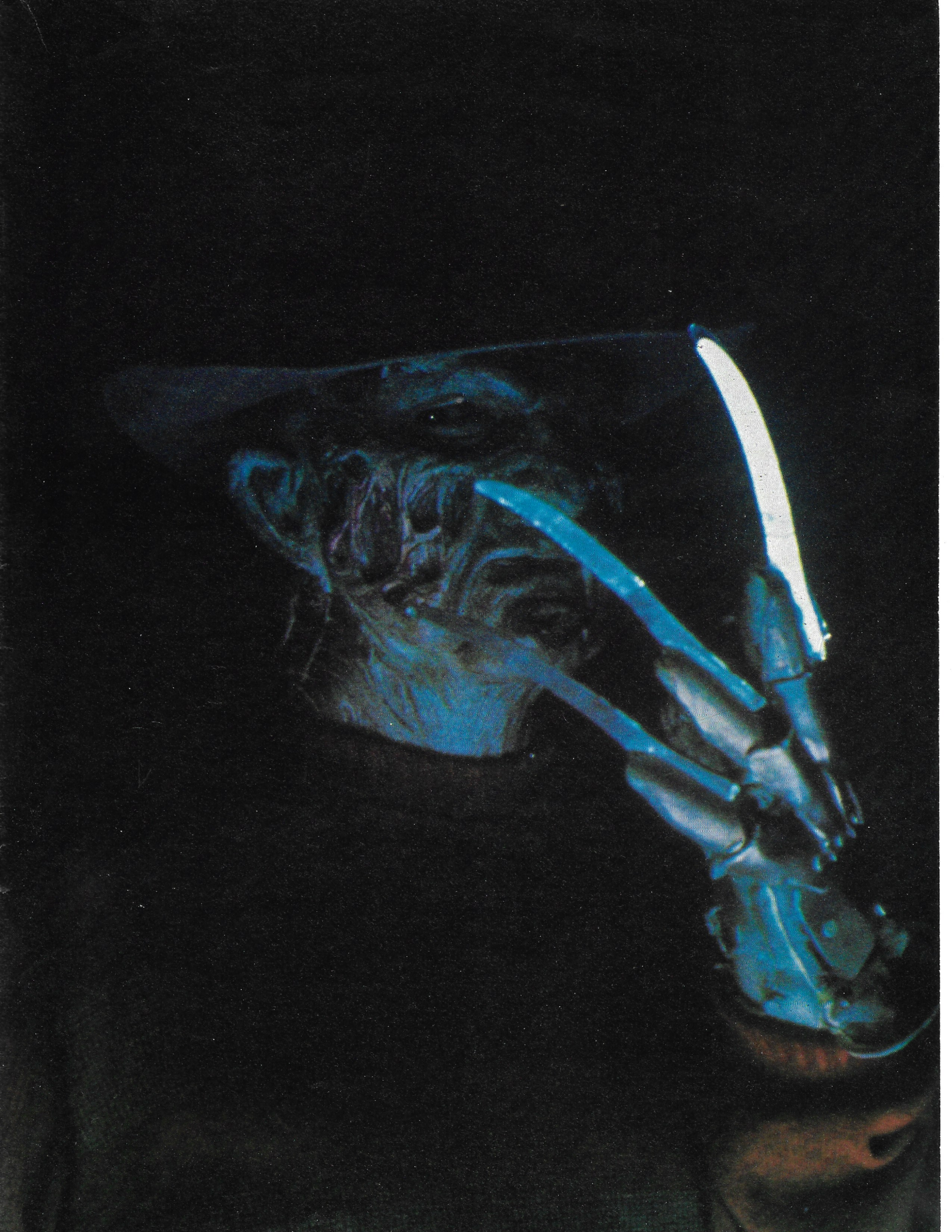
The director had wanted a 36-day shoot but had to accept the shorter time frame, which added pressure to the filming. The problems were compounded by having

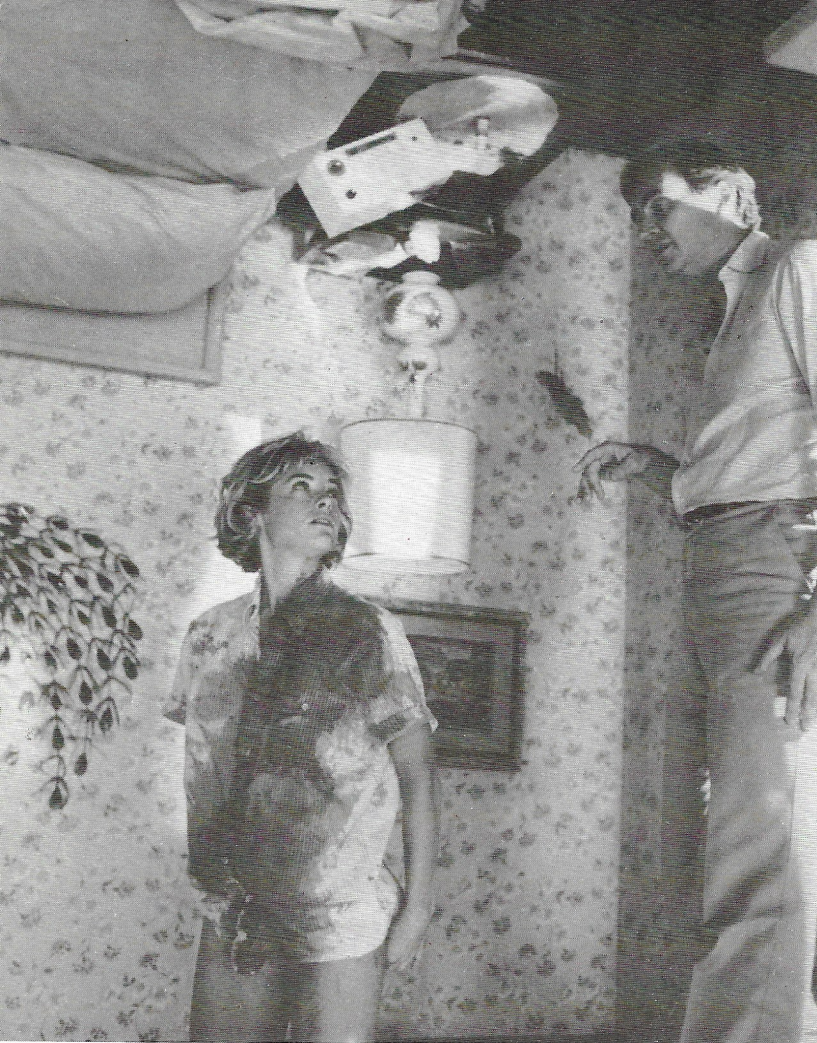
the character of Nancy so prevalent in the picture. "Nancy is in practically every scene," said Craven. "So we had the problem of just plain exhaustion with her. Heather Langenkamp turned out to be a real trouper and I sort of wore her down to the nub during the course of filming."

It was evident from the beginning that special effects would play a large part in making the film effective. Saddled with a low budget, special effects designer Jim Doyle had to come up with pretty impressive but inexpensive stuff. A five-man crew was responsible for it all, including bottomless beds, bottomless bathtubs, elastic walls, phones that come alive and to top it off, a giant revolving room. The room was part of a 360-degree revolving structure with all the lights built in. The room was constructed specifically for *NIGHTMARE ON ELM STREET* on a sound stage at the old Desilu studios in Hollywood, and figured prominently in two major se-

Right: Robert Englund as boogeyman Fred Krueger in makeup by David Miller. Below Left: Heroine Heather Langenkamp takes an unpleasant phone call from Krueger in one of the film's imaginative dream sequences. Below Right: Director Wes Craven choreographs Langenkamp's action-packed showdown with the boogeyman.







Craven directs Amanda Wyss on the ceiling of one of the film's revolving room sets, as she gets knifed and plastered all over her bedroom by an invisible boogeyman. On a different revolving set (right) a bloody torrent erupts after a victim is swallowed by his bed. Craven shot the film, elaborate effects and all, for under \$2 million.

quences.

"Some of the effects shots were in the original script, but others were introduced by Doyle and his crew," said Craven. "Some effects, like the fountain of blood, originally were conceived as following the normal laws of gravity—flowing over the bed and onto the floor in this case—but then our special effects man proposed the idea of using the revolving room. Doyle thought that the fountain could come straight up in the air and across the ceiling. We went with his suggestion and he delivered."

But things don't always work as planned. The director and cameraman were strapped into chairs attached to the rotating structure and left hanging upside down for about a half hour while 250 gallons of colored water were poured through the bed on the bottom of the floor, now resting at the top of the set. The idea was to have the room rotate slowly in such a way that the blood would flow down the wall away from the camera, providing a very strange and surreal image. What happened shocked everybody on the set.

"The weight of the fluid was so great that the room began to tip the other way and the water immediately rushed in that direction," said Craven. "The whole room just went spinning out of control like a

giant carnival ride with fluid flying every which way. The cameras were drenched and we were almost killed. All the lights shorted out. By the time they got us down we were soaked."

One of the film's most impressive visuals is when Krueger walks through the cell bars in the local police station to get at Rod, a roto-scoped optical effect. In order to maintain the integrity of the shot the cell bars were filmed with a locked down camera. "We took triangulations of the camera so we

knew exactly the height of it from the floor and the angle towards the point where the killer was going to walk through," Craven explained.

Weeks later the insert shot of Robert Englund was filmed on a bare stage using traditional blue screen. "We put the camera again at the exact height and angle we had used before and walked the actor through that space. Then those two images were married and a rotoSCOPE artist went through and matted out the bars so it appeared they were going straight

through his body."

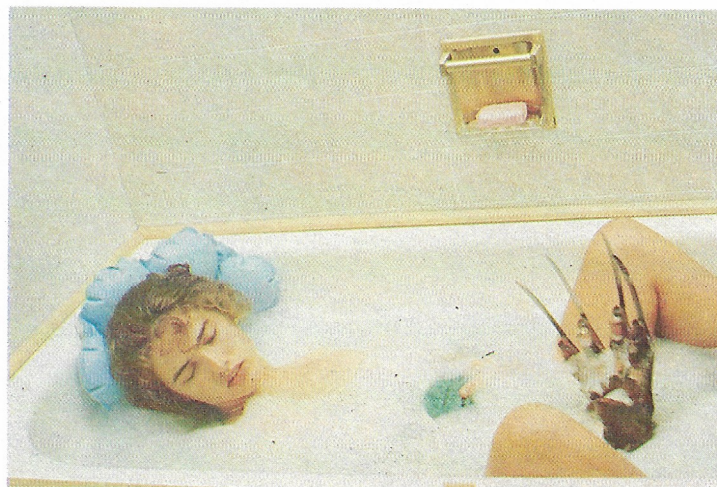
Originality and intelligence are the keynotes, according to Craven, for a successful film. "You have to give the audience something they haven't seen before, haven't thought of before or characters they can't get out of their minds. It's as simple and as complex as that. You don't want to sit down and say 'here's a formula, let's make a picture.'"

"That was done, incidentally, by the writers of DEADLY BLESSING," continued Craven. "They thought they'd take CHARLIE'S ANGELS and put them out in Stephen King territory. They took all these elements from hit films and tried to put them all together in this kind of Frankenstein-like film and it didn't work. You've got to come up with your own seed and grow your own tree. If you take a branch from here and a root from there you'll end up with this hideous, strange film that nobody wants to see."

The filmmaker is proud of his latest picture. "I think it's my best," he said. "It's very unusual, very intense and it's not anything I would be ashamed to have anybody look at."

Coming up for Craven is a writer-director spot on an episode of the new TWILIGHT ZONE television show which he says is due later this fall.

Langenkamp falls asleep in her bath and comes under attack by the dream killer.



Any way you slice it, Wes Craven's horror exercise turns out to be a brilliant study in audience manipulation

A NIGHTMARE ON ELM STREET

A New Line Cinema release. 11/84, 91 mins. In color. Written and directed by Wes Craven. Producer, Robert Shaye. Co-producer, Sara Risher. Executive producers, Stanley Dudelson and Joseph Wolf. Director of photography, Jacques Haitkin. Production designer, Greg Fonseca. Mechanical special effects designer, Jim Doyle. Music by Charles Bernstein.

Lt. Thompson John Saxon
Marge Thompson Ronee Blakely
Nancy Thompson Heather Langenkamp
Tina Grey Amanda Wyss
Rod Lane Nick Corri
Glen Lantz Johnny Depp
Dr. King Charles Fleischer

by Kyle Counts

Director Wes Craven has melowered since the days of *LAST HOUSE ON THE LEFT*, which featured a castration, a dispatching by chainsaw (before it became fashionable) and a female victim having a loop of her intestines pulled out. *NIGHTMARE ON ELM STREET*, which he also wrote and directed, has its share of gore and violence, but it's significantly less brutal and angry than his 1972 drive-in classic.

And, for those who care, *NIGHTMARE* is a much better product than his last two films: the slush-brained *DEADLY BLESSING* and the better-forgotten *SWAMP THING*. In *NIGHTMARE ON ELM STREET*, Craven gets back to basics, doing what he does best: working over the audience's primal fears and extracting the kind of cathartic screams usually reserved for death-defying rides at amusement parks.

While *NIGHTMARE ON ELM STREET* is an effective shrieker, it is more noteworthy as an example of shrewd calculation. It combines the slasher movie with the type of fanciful special effects found in larger-scale movies (the film's total budget was under \$2 million) and lays the mixture over the framework of a psychological thriller. Any way you slice it, it's a brilliant study in manipulation.

The film proceeds from the simple concept that the sound of someone scraping their fingernails on a chalkboard can put goosebumps on even the most steel-nerved moviegoer. So, in this film, our "monster" (Robert Englund, in a familiar-looking David Miller make-up) fashions a glove, fitted with razor-sharp finger knives, and announces his arrival by scraping them over steel surfaces to produce a squealing sound that neatly sets the stage for the scare stuff to come.

Craven knows just how to push his audience's buttons: he preys on our childhood feelings of vulnerability that come with turning out the bedroom light (our protagon-



Ronee Blakely as Langenkamp's alcoholic mom, revealing film's dark secret.

nists are murdered while sleeping); the bad dreams that are part of every adolescent's subconscious; our fears of drowning; of being attacked in our own homes, in our very beds; and uses school—a source of anxiety for children of all ages—as a location for some of the stalk and slash sequences.

The hook of *NIGHTMARE ON ELM STREET* is that a group of suburban teen-agers (yes, again) discovers that each of them has had the same dream about a disfigured crazy who seems bent on ripping them to shreds. And, in the Agatha Christie tradition, the dreams become reality, claiming the kids one by one. A girl is slashed open before her boyfriend's eyes (and forced to do a wall-crawl ala JoBeth Williams in *POLTERGEIST*), the boyfriend is strangled in his jail cell while awaiting arraignment for her unexplained death, and another boy is literally swallowed by his bed, releasing a torrent of blood and guts that give his room a decidedly repugnant new decor.

Through it all, spunky Nancy

(Heather Langenkamp) is determined not to be another teenage statistic ("I'm into survival," she tells her boyfriend). Predictably unable to get support from her parents (Ronee Blakely and John Saxon) she watches old movies into the wee hours of the night, pops generic No-Doze-like breath mints, and guzzles gallons of coffee to prevent herself from succumbing to a fatal sleep. (In one droll moment, she pretends to be asleep when her mother checks in on her, then springs out of bed and pulls out a Mr. Coffee machine, already in the process of brewing a fresh pot.)

It isn't long before the sleepless nights take their toll ("God, I look twenty years old!" she groans to her mirror, in the funniest line of the movie year). During a quick snooze in English class, she imagines she sees her dead girlfriend, still in her plastic body bag, slithering down the hall; and while soaking in the tub (featuring a reprise of the oh-so-subtle crotch shot Craven used in *DEADLY BLESSING*), she is pulled down into the depths of her

bathwater, narrowly escaping a watery grave.

Mom, it seems, has been hiding something from Nancy. The demon plaguing her dreams is one Fred Krueger, a real-life child molester who was hung by some vigilante parents (including Nancy's) and burned to death (thus his disfigured appearance) at their hands. He apparently has risen—using the kid's dreams as a door to the real world—to seek revenge on the offspring of his judge and jurors.

While mom hits the bottle (Blakely is hilariously bad as the gin-soaked Mrs. Thompson) and dad busies himself with police business, Nancy decides to face her tormentor head-on. You want resourceful? Watch our feisty heroine rig up a complicated series of booby traps for Freddy in a matter of minutes, then do battle with him under her own roof—now a veritable prison, since mom added the bars over the windows for "security" (there is no such thing, Craven reminds us).

Aside from a fizzled climax and a silly 'twist' ending (Blakely watches all the kids—alive again—drive off in a car that suddenly seems to take them hostage while she is pulled through a window pane by guess who?), *NIGHTMARE ON ELM STREET* is an effective little scare piece that does well in sustaining its creepy mood. The kids perform admirably for amateurs, there are some humorous moments ("You don't need a stretcher, you need a mop," a cop tells a paramedic who has arrived at the home of the boy swallowed by his bed) and Craven has infused his unremarkable storyline with a number of adroit visual touches (Krueger's tongue coming out of the receiver end on Nancy's phone, his arms magically elongating as he reaches out for a victim, the steps that turn into marshmallows when Nancy tries to ascend them), impressively realized by effects man Jim Doyle and staff.

At the end, there is a credit that reads, "Special Thanks to Sean Cunningham." I'm not certain just what Craven is thanking splatter king Cunningham for, but it may be a tribute to the fact that Cunningham's *FRIDAY THE 13TH* series—the biggest moneymaker in the history of horror movies—has helped to legitimize the stalk-and-slash genre, as well as pave the way for audience acceptance of films like *NIGHTMARE ON ELM STREET* (a sequel is already in the works). While the genre has consistently proven itself to be a low point in film history, if the films showed evidence of the inventiveness of *NIGHTMARE ON ELM STREET*, we might not be so quick to dismiss them. □

REVIEWS

Timid, one-note stories need padding to fill even 30 minutes

TALES FROM THE DARKSIDE

A Laurel production in association with JayGee Productions and Tribune Broadcasting Co. TV syndication by LBS Communications Inc., 1984-1985. Executive producers, George A. Romero, Richard P. Rubinstein, and Jerry Golod. Executive in charge of production, David E. Vogel.

by Judith P. Harris

Titling a series **TALES FROM THE DARKSIDE** creates certain expectations: Scare me. Surprise me. Make me uneasy. Dazzle me with a new monster. More often than not with this syndicated anthology series, coproduced by George Romero the result is: *none of the above*.

Each tale is preceded by the stuffy voice of narrator Paul Sparer intoning: "Man lives in the sunlit world of what he believes to be reality, but there is—unseen by most—an underworld, a place that is just as real but not as brightly lit—a darkside." The ornate tentativeness of this run-on sentence typifies the series' timid stories and mundane treatments.

Only in **INSIDE THE CLOSET** with Fritz Weaver, directed by longtime Romero associate Tom Savini, is the "scare me/dazzle me" promise fulfilled. Tapping into the same childhood fears of something under the bed that **POLTERGEIST** so effectively presented, **INSIDE THE CLOSET** first teases with an "Alice In Wonderland" unopenable door of dollsize proportions. *Something* is in there. Our first glimpse is of a pale, naked monkeyish back; then a clawed webbed hand and watery pink

animal eyes.

The creature, designed and built by Savini, is less effective when seen in toto, due to our familiarity with other cable controlled puppets such as E.T. and the Gremlins, but this in no way lessens the impact of the story.

A defect running through most of the tales is a complete lack of explanation for the occult—why the central character has been doomed by the gimmick of the week. Considering how padded some of the episodes are, this deficiency seems more due to laziness on the part of the authors than to any lack of time for explication.

Aside from writing the screenplay for **TRICK OR TREAT** (14:23), the pilot episode, directed by Bob Balaban and re-broadcast at Halloween, George Romero does not appear to have had hands-on involvement with the series. It's a pity because **TALES FROM THE DARKSIDE** could certainly use some of his wit and creativity.

The series' initial tale, **THE NEW MAN**, directed by Frank DePalma, had to do with a reformed alcoholic (Vic Tayback) now working as a real estate salesman. Into his life comes a 10 year old boy claiming to be his son Jerry. The salesman's wife and another son accept Jerry, but Tayback has never seen him before. After his life and sobriety are ruined and another salesman has been hired for Tayback's job, in comes Jerry to victimize the new man.

Several of the episodes are one-idea pieces which—even at a mere 22 minutes—seem to take forever to get



Dorothy Lyman and Terri Keane as fortune tellers from episode "In the Cards."

to the punch line. These include **I'LL GIVE YOU A MILLION**, **THE ODDS**, **MOOKIE & POOKIE**, and **SLIPPAGE**.

In **I'LL GIVE YOU A MILLION**, directed by John Harrison, a millionaire (Keenan Wynn) offers an acquaintance—as a joke—a million dollars for his soul. When the friend dies, his deteriorated corpse comes back to dissolve the contract, but is thwarted by the devil.

In **THE ODDS**, directed by James Sadwith, a bookie (Danny Aiello) who never refuses a bet, accepts a wager from a dead man on a winning streak, who bets the bookie will die before 8 a.m. the next morning.

In **MOOKIE & POOKIE**, directed

by Timna Ranon, a terminally ill computer whiz creates a program imprinted with his own personality. He dies before it can be finished, so it must be completed by his sister. Her devotion to the task causes her father to fear for her sanity, so he threatens to remove the computer. He is dissuaded at the last minute when a voice synthesizer attachment speaks in the dead boy's voice. The ending's impact is weakened because the voice is heard twice earlier. Tippy Hedren plays the mother.

In **THE WORD PROCESSOR OF THE GODS**, directed by Michael Gornick and based on a short story by Stephen King, Bruce Davison plays a henpecked husband who inherits a word processor. Whatever is typed on it comes true when you press the word "execute."

In **SLIPPAGE**, also directed by Gornick, a man (David Patrick Kelly) passed over for a promotion and not invited to his school reunion is suddenly not even recognized by his family and friends.

One of the better tales was **IN THE CARDS**, directed by Ted Gershuny, where a fortune teller (Dorothy Lyman) is cursed by a rival with a deck of Tarot cards which predict catastrophe that always comes to pass. The only way to get rid of the cards is to pass them on to another fortune teller, but the heroine's own fortune is told before she can get rid of them.

The series comedy episodes are only slightly better. In **PAINKILLER**, directed by Arman Mastroianni, Lou Jacobi plays a henpecked husband who develops back pain. His doctor (Farley Granger) eventually prescribes getting rid of his nagging wife (Peggy Cass). When she is killed

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The pilot for **TALES FROM THE DARKSIDE** rips-off Walt Disney

The Halloween week segment of **TALES FROM THE DARKSIDE** was a reprise of the series' pilot "Trick Or Treat" which aired originally in 1983. Surprisingly, the telefilm is an uncredited remake of a 1952 Donald Duck cartoon of the same name.

Ralph Wright wrote the story for Walt Disney in which the cantankerous Donald is at his mischievous best. When Halloween rolls around Donald's nephews, Dewey, Louie, and Huey dressed as ghost, witch, and devil, come knocking on his door. Donald's nasty side takes over and he delivers firecrackers into their bags instead of candy and then drenches them with water. As the dripping youngsters sit on a curb, their holiday ruined, Hazel, a real witch who has seen the incident, lands using her trusty broom, Beelzebub. Infuriated by Donald's behavior the witch decides to teach



Donald Duck and Witch Hazel in the 1952 cartoon "Trick Or Treat."

him a lesson.

She causes a host of ghosts and goblins to descend on Donald's house and finally uses Donald himself to batter down the door to

the closet where he has hidden away the Halloween treats. The nephews are left with all the goodies and Hazel rides off on her broomstick.

Although the TV episode, credited to George Romero, has been expanded and introduces a miser in place of Donald, the story is basically the same. Barnard Hughes plays Gideon Hackles, the miserly store owner who holds IOUs on most of the town's residents, a whiphand he uses to intimidate his debtors into sending their children to his house on Halloween night in the hope of retrieving their IOUs. Once the children come to his spooky abode Hughes frightens them until the youngsters flee in terror. A real witch shows up with a bunch of bizarre friends who put an end to the shopkeeper's sadistic games and deliver the IOUs to the children.

Dan Scapperotti

Michael Crichton fatally assaults his own filmography

RUNAWAY

A Tri-Star release. 12/84, 99 mins. In color. Director, Michael Crichton. Producer, Michael Rachmil. Screenplay by Michael Crichton. Executive producer, Kurt Villadsen. Director of photography, John A. Alonzo, A.S.C. Production designer, Douglas Higgins. Editor, Glen Farr. Music by Jerry Goldsmith.

Jack Ramsay Tom Selleck
Karen Thompson Cynthia Rhodes
Charles Luther Gene Simmons
Jackie Rogers Kirstie Alley
Marvin Stan Shaw
Bobby Joey Cramer
Chief G.W. Bailey
Johnson Chris Mulkey

by Thomas Doherty

Technically deficient, dramatically inept, and feebly acted, RUNAWAY is an inadvertent disaster picture of such epic badness it practically pleads for abusive language. That the consistently competent (THE GREAT TRAIN ROBBERY, LOOKER) and occasionally original (WESTWORLD, COMA) screenwriter-director Michael Crichton is the pilot behind this kamikaze klunker stuns one nearly as much as the vehicle's dull impact. Not since Stanley Dohen's nonsensical SATURN 3 has a filmmaker so fatally assaulted his own filmography.

A semi-futuristic tale of men and machines wherein the latter don't so much rise up as break down, RUNAWAY is a gadget movie with high-tech as the high concept. Frisbee-like "floaters" glide through the air to spy or to slaughter, search-and-destroy heat-seeking bullets buzz through alleys and up stairwells, and acid-spewing mechanical "spiders" go for the jugular while Tom Selleck (as the acrophobic, guilt-ridden Sergeant Jack Ramsay), Cynthia Rhodes (as his smitten rookie partner Thompson), and Gene Simmons (as Snidely Whiplash) furnish background scenery as the all-too-human flesh.

The film's unique conceit is that its

robots possess neither the anthropomorphic chumminess of the STAR WARS consorts nor the omnipotent intelligence and demonic volition of, say, the Yul Brynner gunslinger model from WESTWORLD. (The one unfortunate exception is "Lois," Ramsay's fussy budget domestic unit, another in the long line of simpatico sidekicks sired by FORBIDDEN PLANET's Robby the Robot.)

Crichton's creations are mere utensils, posing a threat only if manipulated by dastardly human agents or malfunctioning due to shoddy workmanship. RUNAWAY's motto might be a paraphrase of the NRA slogan (robots don't kill people; people kill people) paired with Murphy's Law. "Nothing works right," intones the world-weary Ramsay, "people make machines, so why should machines be perfect?"

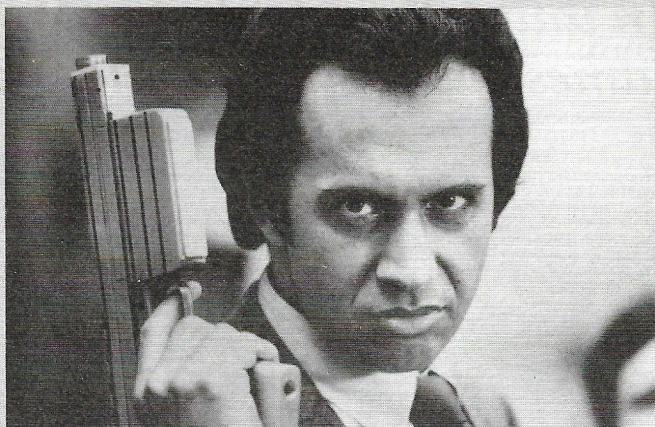
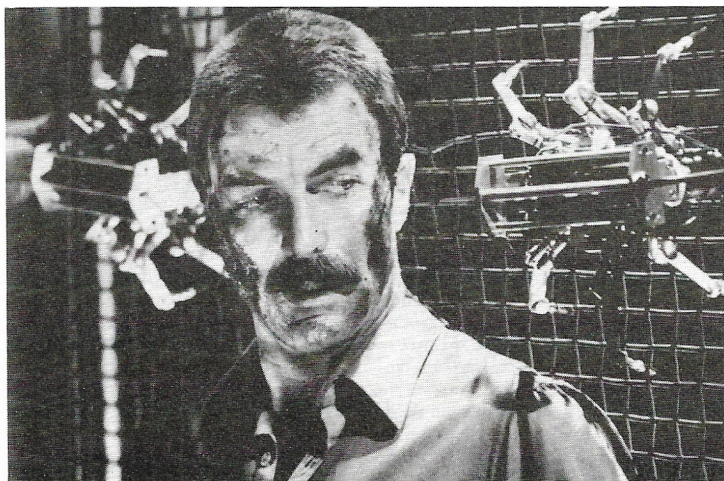
Ramsay should know: when things fall apart, he's called on to pick up the nuts and bolts. As the ace trouble-shooter for the police department's defective robot ("runaway") squad, he performs both routine salvage operations and the kind of all-in-a-day's-work heroics that fuel adolescent imaginations.

Lurking on the sidelines is Evil Scientist Charles Luther, played by Gene Simmons, the silver-tongued devil from KISS (speaking of robot acts). Luther is "souping up" robots and stealing micro-chip designs because he's the villain. He fires special delivery projectiles at people from a Dirty Harry-calibre handgun and dispatches erector-set "spiders" that climb up the victim's torso, inject acid, and ignite.

Like many of his SF colleagues, Michael Crichton is attracted to technological gimcrack at the same time he's repulsed by its dehumanizing potential. His distinctive auteurist

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Tom Selleck as policeman Jack Ramsay, surrounded by Luther's spider robots.



Gene Simmons as Luther, armed with target-seeking "smart" bullets.

RUNAWAY star Gene Simmons on the transition from rock to movie villainy

By Dan Scapperotti

Gene Simmons is a sinister looking guy, even out of the signature makeup which marked him as one off the four bizarre characters that form the rock group Kiss. He sports a large skull ring, tossed on stage by an admiring fan during a show. The singer has begun a new career as a movie actor with his appearance as the villainous Charles Luther in Michael Crichton's latest film, RUNAWAY. Although Simmons's hair was trimmed for the picture it has grown back to shoulder length.

As a teenager, Simmons published his own fanzine called *Cosmostiletto*. The jump philosophically, from fantasy fan to the bizarre world of Kiss wasn't that revolutionary. His path to motion pictures was a natural outgrowth of the group's popularity. Back in 1976 promoters were clamoring for a piece of the Kiss pie and the group formed a partnership with Hanna-Barbera for the TV movie KISS MEETS THE PHANTOM OF THE PARK. Simmons wasn't impressed.

"The director was Gordon Hessler who had done a couple of horror films and Alfred Hitchcock television shows. I thought his credentials were good, but it turned out to be a complete schlock affair."

The shift from rock star to actor will be a career necessity for Simmons who, at 35, feels that "You shouldn't be in a band when you're 60 years old, but you can play a dirty old man at 60. So there is a point where acting will take over." Simmons was offered several film roles including the male lead and that of the nightclub owner in FLASHDANCE as well as a part in DR. DETROIT, but he turned them down.

"Thank goodness I don't have to worry about paying the rent," he said. "I've been able to turn down a lot of very respectable people who

wanted to make 'The Bog Monster From Venus' and put me in a latex mask to make a couple of gurgling noises while assuring me it would make me a star. I kept saying no."

When Simmons was approached by the producer of RUNAWAY and learned Michael Crichton was set to direct, he quickly showed interest and was cast in the role of the villain.

Simmons was impressed with the special effects generated for the film as well as the details that went into creating movie magic. In one



A fanzine edited by Simmons in 1966.

scene Ramsay and Luther battle it out on a high speed elevator at a construction site. "Some of the rear projections were just unbelievable," he said. "They had screens the size of an office building behind us. Since this elevator is supposed to be speeding up and down at something like 20 feet a second it couldn't be the real thing. We didn't want to die. They have fans blowing on you and sound effects coming out of these huge

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An unintelligible chaos of names, faces, stilted dialogue

DUNE

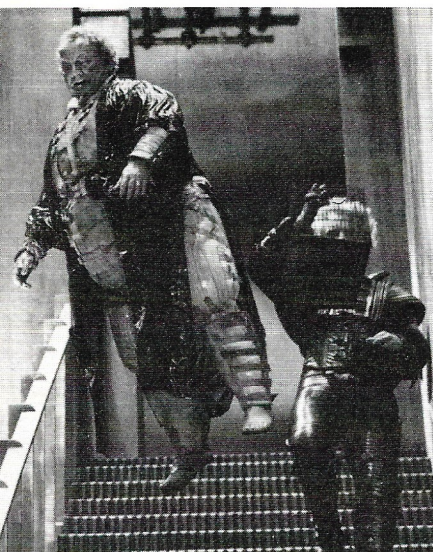
A Universal release. 12/84, 137 mins. In color. Director, David Lynch. Producer, Raffaella DeLaurentiis. Screenplay by David Lynch. Based on the novel by Frank Herbert. Photographed by Freddie Francis. Production designer, Anthony Masters. Editor, Anthony Gibbs. Mechanical special effects by Kit West. Creatures by Carlo Rambaldi.

Paul Atreides	Kyle MacLachlan
Lady Jessica	Francesca Annis
Shaddam IV	Jose Ferrer
Baron Harkonnen	Kenneth McMillan
Duke Leto	Jurgen Prochnow
Dr. Kynes Liet	Max Von Sydow
Dr. Yueh	Dean Stockwell
Chani	Sean Young
Duncan Idaho	Richard Jordan
Feyd-Rautha	Sting
Rabban	Paul Smith
The Shadout Mapes	Linda Hunt
Thufir Hawat	Freddie Jones
Reverend Mother	Sian Phillips
Stilgar	Everett McGill
Alia	Alicia Witt
Princess Irulan	Virginia Madsen

by Bruce Crouchet

The name Dino De Laurentiis is synonymous with big-hype pictures that sport little or no intellectual content. In the past, De Laurentiis has sodomized such worthies as KING KONG, FLASH GORDON, and CONAN THE BARBARIAN, but he has topped even his own perverted record with DUNE, the movie adaptation of Frank Herbert's classic novel. In conjunction with his daughter, producer Raffaella DeLaurentiis, and director David Lynch, he has turned what could have been science fiction's GONE WITH THE WIND into a debacle that will make DUNE fans weep openly and everyone else laugh out loud. This movie, a \$40 million travesty comparable to HEAVEN'S GATE or CLEOPATRA, may not be the decade's worst picture, but one is hard-pressed to recall another one that can top it for

Kenneth McMillan as David Lynch's outrageously grotesque interpretation of villain Baron Vladimir Harkonnen.



sheer badness.

DUNE's primary flaw stands out clearly enough: the movie's length cannot accommodate its complex subject matter. Frank Herbert's labyrinth-like epic, one which gives equal attention to character development as well as spectacle, proves itself too layered, too sprawling to be cramped by the limitations inherent in a modern commercial film. The most gifted director-writer, working with a bottomless budget, would find it challenging to fit the novel's every nuance and shading into five hours, never mind a mere two hours and twenty minutes. Denied much needed length (and consequent explication), the film degenerates into space opera nonsense that plays more like a Monty Python spoof than the cosmic Greek tragedy it was meant to be.

Because so much has been left out, the film possesses a disjointed, uneven pace not unlike the jerky walk of a re-animated corpse. Scenes are so severely edited they take on the appearance of disconnected vignettes strung together in random order and permeated by clumsy voice-overs (including an uninspired narration by Virginia Madsen) that do nothing to advance the plot. Even readers intimately familiar with the *Dune Chronicles* and the recently published *Dune Encyclopedia* will find this movie almost impossible to decipher. For those unfamiliar with Herbert's work, the task might very well border on the nightmarish.

DUNE's musical score hangs over the film like a noxious cloud. Composed by the rock group Toto and performed by the Vienna Symphony Orchestra and Vienna Choir, the arrangement presents itself as a study in noise: omnipresent, repetitive and, like so many scores in today's big budget movies, annoyingly intrusive. It assaults the ears with criminal relentlessness, all the while adding nothing to the film's mood or flow. Indeed, the piece played over the opening credits sounds as if the composers meant to poke satiric fun at all "spectacle" film soundtracks, adding to the unintentional hilarity that scars the movie throughout.

Fairness demands that director David Lynch be commended for even attempting to adapt *Dune* to the screen. One can only imagine how many sleepless nights he must have spent re-working Herbert's material into what he believed was a viable cinematic form and Lynch's courage should not be slighted just because he fails in the endeavor. Screenplay aside, the man who directed such outare fare as ERASERHEAD and THE ELEPHANT MAN seems hardly the choice to helm a film that cries out for a more traditional hand. Like so many before him, Lynch's



Francesca Annis as Lady Jessica and Kyle MacLachlan as Paul Atreides.

unfamiliarity with the genre and his lack of respect for it show up in the finished work. He apparently saw the story as a chance to advance his own twisted sense of the grotesque, mistaking, it seems, SF tradition for mere outrageousness.

Nowhere is this more tellingly revealed than in Lynch's interpretation of Baron Vladimir Harkonnen (Kenneth McMillan) and his nephews Feyd-Rautha (Sting) and Glossu "Beast" Rabban (Paul Smith). Lynch's screenplay turns his Baron into a floating pustule of a man attended by mad doctors who look as if they might have been extras in THE ROCKY HORROR PICTURE SHOW. Frank Herbert's obese but brilliantly subtle madman has been replaced by a scenery-chewing McMillan, who pushes the Baron's villainy past the cartoonish and into the surreal. The film gives us evil antagonists who are loud, leaky, and posturing, yet so lacking in danger that they become laughable.

DUNE's most poignant horror lies in what the De Laurentiis-Lynch triumvirate does to the novel's characters and to the actors charged with bringing them to life. Along with crucial plot points, it simply jettisons them as so much useless deadweight. Accordingly, the film lacks any emotional resonance whatsoever, its human aspects reduced to mere names, faces, and stilted dialogue floating aimlessly through unintelligible chaos. The film's protagonists leave no impression on the mind or heart.

In the book, Lady Jessica, mother-teacher to Paul Atreides, takes shape as SF's strongest heroine, providing a rich center around which the story's maelstrom of events can revolve. In the movie, however, her appearance amounts to little more than a cameo. As portrayed by actress Francesca Annis, the character retains the requisite dignity, grace, and maternal eroticism that so distinguishes her in the novel. Annis, an outstanding British performer, might have given us the definitive screen Jessica if she had not

been so ignominiously betrayed by a weak script. Equally short-changed is actor Kyle MacLachlan, radiating a leader's charisma as Paul Atreides, the long-awaited Fremen messiah. Even straight-jacketed into a lousy film, MacLachlan manages to shine, giving something like real motivation to his Kwisatz Haderach. Also deserving honorable mention are Patrick Stewart as Gurney Halleck, Freddie Jones as Thufir Hawat, and Richard Jordan as Duncan Idaho. Good actors all, one can only speculate as to what heights they might have carried this Christmas turkey if given their heads. As it is, the actors are easy enough to miss—all we need do is blink.

Even with its multi-million dollar budget DUNE's special effects are, at best, merely adequate, and many look downright cheesy. Scenes involving the giant sand worms, especially, have a shoddy feel reminiscent of, say, RODAN or GODZILLA. Clumsiness also rears its head in the Bene Gesserit "voice," a major plot device that now sounds like a poor man's EXORCIST rip-off rather than the powerful, manipulative tool described in the book. Only Tony Masters' production design, as rich in atmosphere and intricacy as the movie is poor in character and story, can weather a critical attack unscathed. Here, in Masters' Castle Caladan and Arrakeen palace, do we meet the obsessive physical care so necessary in bringing science fiction to life. What sadness to realize that Masters' carefully wrought backgrounds completely outshine the film itself.

For all its drawbacks, DUNE displays one unassailable virtue: it is so bad that audiences can safely ignore it and hope for a day when skilled craftsmen will bring Herbert's legendary opus to a life it so richly deserves. In the meantime, mercy dictates that we accept the present film for what it really is, a desperate cry for help from Dino De Laurentiis, asking moviegoers everywhere to please stop him before he films again. □

Hearts and flowers don't suit Carpenter as a director

STARMAN

A Columbia Pictures release. 12/84, 115 mins. In color. Director, John Carpenter. Producer, Larry J. Franco. Executive producer, Michael Douglas. Coproducer, Barry Bernardi. Screenplay by Bruce A. Evans and Raynold Gideon. Starman transformation, Dick Smith, Stan Winston, and Rick Baker.

Starman Jeff Bridges
Jenny Hayden Karen Allen
Mark Shermin Charles Martin Smith
George Fox Richard Jaeckel
Major Bell Robert Phalen
Sergeant Lemon Tony Edwards.

by Kyle Counts

"Director John Carpenter has gone straight," wrote *Los Angeles Times* film critic Sheila Benson in her review of *STARMAN*. "And like the sweetness at the heart of Cocteau's *Beast*, Carpenter has turned out to be a pussycat."

John Carpenter? The man who has made a career out of slimming audiences with movies all but celebrating the dark side of nature—human and otherwise? Whose extended remix of (John Carpenter's) *THE THING* was termed by one critic "a barf bag of a movie?"

Granted, Carpenter has made a modest, likeable, unspectacular science fiction love story (his otherworldly *IT HAPPENED ONE NIGHT* we've been told), but I'm not so sure we should give him an office at Disney just yet. Carpenter took such a savage critical drubbing for *THE THING* (which will one day be recognized as the hair-raising classic it is) that it logically followed he wouldn't be scurrying for stories about mutant organisms or ghouls dressed in spangles and seaweed for his next project.

But, like *THE THING*, *STARMAN* crashlanded at the boxoffice, collecting a paltry \$10 million in rentals. Neither its sweetness nor a much-publicized Best Actor Oscar nomination for Jeff Bridges were enough to attract an audience.

STARMAN was actually conceived two years before Carpenter's state-of-the-art freak show was released. Carpenter wasn't involved then, and it's obvious that the film has a much gentler, positive spirit than is usual for his work. (One reason *THE THING* thudded so loudly at the boxoffice was that America was in the afterglow of *E.T.*'s myopic optimism.)

STARMAN opens on Karen Allen, a widow who is watching home movies and getting (literally) drunk on the memory of her late husband, who apparently met an accidental, untimely demise. Tonight is her night to get tanked and feel sorry for herself, an occasion that

Who really wrote STARMAN, and why it looks like WAVELENGTH

By Kyle Counts

John Carpenter dedicates *STARMAN* to Dean Riesner in the film's final credits. Riesner wrote the last five drafts of *STARMAN* and was officially named screenwriter of the film when Columbia announced a start date for production. The original script by Bruce Evans and Raynold Gideon was owned by the studio and passed-on around the time that Columbia also had *E.T.* in development. When *E.T.* became a huge hit after Columbia let it go to Universal, Riesner was called-in to polish the *STARMAN* script for a number of directors, putting more emphasis on its love story and down-playing elements that made it too much like an *E.T.* clone.

While Riesner wrote 75% or more of the film's final dialogue and all of a few important scenes, the storyline, structure and characters were the work of Evans and Gideon, who, through arbitration with the Writers Guild, were awarded final—and sole—screen credit. Under guild rules, Riesner's work would have to comprise at least 50% of the final screenplay (dialogue notwithstanding). Obviously, the guild arbitrators felt that Riesner's contribution didn't meet this requirement.

Ironically, Carpenter's thank-you to Riesner in the end title crawl reopened an already fetid can of beans; the Guild is considering charging Columbia with defying their arbitration by giving Riesner what they call a "consolation credit." If found negligent, Columbia could be forced to pay damages to Evans and Gideon and/or remove the thank-you from all existing prints. To make matters even messier, the novelization of *STARMAN* gives screenwriting credit to Evans, Gideon, and Riesner.

Carpenter called the Guild's ruling "horribly unfair," insisting the credit to Riesner was purely a gesture of goodwill. Columbia President Guy McElwaine called Riesner's contribution to *STARMAN* "immeasurable."

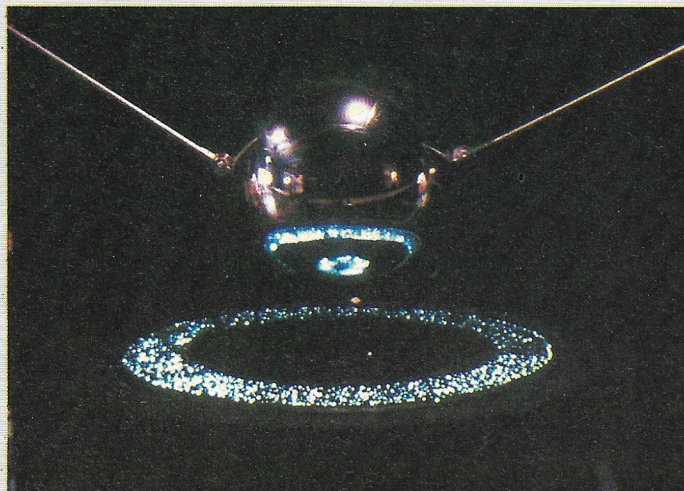
Not surprisingly, Evans and Gideon's agent, Jane Sindell, felt that justice has been served, commenting that "all too often, studios involved in rewrites on a project forget about the original people who sat down and created something out of nothing."

In addition to the controversy surrounding the film's writing credits, *STARMAN* also created a stir by ripping-off *WAVELENGTH* for its climactic imagery. Joe Alves, production designer of *STARMAN*, takes credit for the idea, calling the similarity

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Above: The visually dazzling climax of *WAVELENGTH* featured an immense spherical, metallic spaceship which descends in the desert to pick up that film's ETs, effects created by Peter Donen at Cinema Research in 1982. The climax of *STARMAN*, designed by Joe Alves, was strikingly similar even down to the reflection of the desert terrain seen on the mirrored surface of the ship. Below: Filming the ship from *STARMAN*, ringed to look like a metallic Saturn.





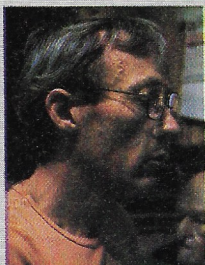
Makeup expert Dick Smith on the transformation effects of STARMAN

By Judith P. Harris

Dick Smith, Rick Baker and Stan Winston collaborated on the transformation of Jeff Bridges in *STARMAN*, a sequence that whizzes by in about 20 seconds.

Originally contacted about the project several years ago, and again later when Tony Scott (*THE HUNGER*) was signed to direct, Smith heard from the eventual director John Carpenter in December 1983. The script and transformation sequence had undergone changes in each version and, at the time of Carpenter's involvement, focused on closeups of a child's hand and arm growing and aging.

Smith found the storyboarded sequence "old hat" and not "terribly exciting visually." He proposed to Carpenter that they choreograph the scene and rely on three major effects. The first would be a complete mechanical baby that could turn over and look at the camera. The second would be another complete mechanical figure of a small child. Hydraulic pistons would cause the child's torso, arms



Dick Smith

and legs to grow several inches. As its limbs lengthened, their chubbiness would be lessened, making the child look older, not merely bigger. The third effect would show a 12 year-old's face and shoulders change into those of Jeff Bridges. Smith intended to use replacement animation for the transformation, an idea he got from Craig Reardon's work on *DREAMSCAPE*

(15:23).

Smith suggested Rick Baker and Stan Winston be brought in to do the baby and the young boy dummies, respectively. Said Smith, "Fortunately, they were both interested and available. We were all kind of excited about collaborating because we're all good friends."

At conferences with Baker and Winston, the idea evolved to make the head of the baby transparent, so it could glow from within. "The reason the baby is not quite normal looking is Carpenter's feeling that the audience should be kept in suspense as to how it was going to develop," said Smith. Smith explained to Carpenter that he



Top: Five of 104 lifesize replacement animation heads made by Smith to transform 12 year-old Chris Hendry into Jeff Bridges. Shown from left to right are head numbers 22, 35, 60, 80, and 104.



Above: All 104 heads lined up in preparation for stop-motion filming by ILM. Inset: Inner core of the 2nd mechanical dummy with sections elevated. Smith used mechanical cores to alter head shape.

intended to use replacement animation to achieve his part of the transformation—using approximately 120 lifesize heads (one for each frame of film)—for an effect that would run nearly five seconds. Carpenter was "enthusiastic and very supportive," said Smith.

Smith made a life mask of the head and shoulders—with eyes open—of 12 year-old Chris Hendry and one Jeff Bridges. Rather than sculpt each of the 120 heads, Smith used three or more dummy heads with a soft urethane rubber skin, altering their shape mechanically. Rubber molds were made of each stage to cast a permanent plastic copy for filming. Smith and his crew, including Doug Drexler, George Engel, Tom Lauten and Norman Bryn, were able to turn out two molds each day and two positive copy heads from the previous day's molds.

Smith used 22 heads to make the boy turn about 25 degrees to the left, in order to give the head some movement and fool the audience into thinking it was a real person. Smith knew that Bridges' head was larger than Hendry's in various places—an inch and a half between the eyes and mouth, for instance. In order to get the boy's head to grow to the dimension of the adult Bridges, Smith sliced the internal core of the dummy heads supporting the flexible skin in four or five pieces horizontally. By running these slices on vertical tracks, Smith could elevate one slice or another to stretch the

neck, or the distance between the eyes and the base of the nose, etc. Starting at head 23, by head 60, the dimensions of Bridges' head had been achieved, but not, of course, his likeness.

Beginning at head 60, Smith sculpted five heads to create an eye blink, used to cover up the rearrangement of the eyes, added to the nose and thinned down the lips. For the next phase, Smith had planned to alter the features by sculpting clay onto the rigid core under the dummy head's soft skin. The technique failed to work because the pressure exerted on the clay during mold making altered the features.

"I had about 3 days of agony, trying to figure out how to get around this," Smith recalled. Smith's solution was to glue the skin from head 65 into a negative mold of Bridges' face. "I had to stuff it in and literally push the nose into the nose negative to fit as tightly as possible. In effect, I was altering the external shape of the young stretched out head 65 into the shape of Bridges' face."

When Smith put the core back in the rubber skin, there was now a cavity between the core and the skin. Pouring hot microcrystalline melted wax into that air space, Smith created a new core very close to the shape of Bridges' face. Smith arbitrarily called this head number 95, and worked backwards by carving away the wax in stages, for heads 95

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John Carpenter directs filming of Rick Baker's glowing mechanical baby.

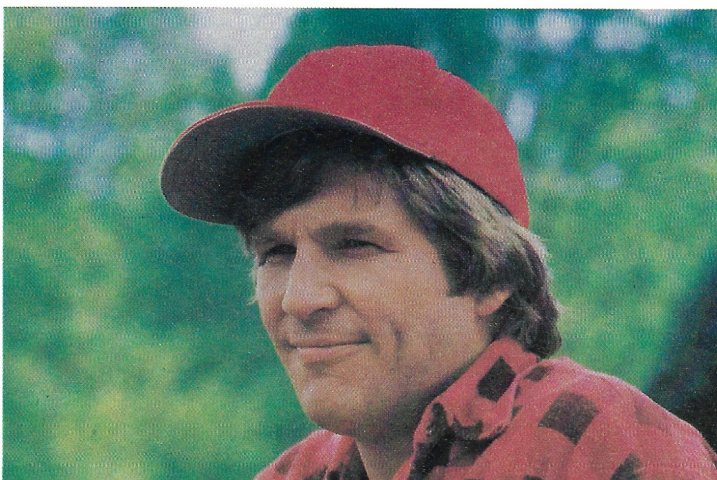


probably occurs regularly.

Later, as she sleeps, a spaceship crashes in a nearby wood, scorching the acreage and releasing its alien pilot. (As has been pointed out by other reviewers, the POV work, where the alien explores the neighboring property on which Allen's house rests, strongly recalls *IT CAME FROM OUTER SPACE*.) Getting inside Allen's house the alien uses snapshots of Allen's departed husband (Jeff Bridges) as a model for the human lifeform, cloning him through a lock of his hair that Allen has taped inside a photo album. (The transformation sequence, opening on an exhilarating zoom-in to and beyond the lock of hair, is astonishing, but weakened somewhat by Rick Baker's babyman, derivative of his mutant toddler in *IT'S ALIVE*.)

The alien wants Allen to drive him into the next state for a rendezvous with his cohorts, and before Allen knows it, she has become both a hostage and driver of the getaway car. (One of the many stock elements in Bruce Evans and Raynold Gideon's script is just this vague rendezvous. Why do writers assume it is of no concern to the audience as to *why* the "monsters" in genre films are in such a hurry to meet their "people" or get home? Wouldn't knowing the details make us more sympathetic to their plight? Just making it a life-or-death matter doesn't seem dramatically sufficient.)

Journeying across the state, a frightened Allen finds herself warming to Bridges; he responds to her sadness over a deer that a hunter has felled and tied to the front end of his



Jeff Bridges as the STARMAN, a role that earned him a coveted Oscar nomination. Bridges instills the boyish alien with a quirky charm and wide-eyed amazement.

car by restoring it to life (an uncommonly tender moment for a Carpenter film), and dessert at a roadside cafe makes him squeal with childish delight. He also likes to sing the Rolling Stones' "Satisfaction," a recording that was part of the audio message contained in the Voyager probe the U.S. sent up years ago as a greeting to extraterrestrial civilizations.

Much of *STARMAN* is enjoyable, a bit like a genre 'road' movie (*ALIEN'S TRAVELS?*). Bridges embodies the boyish alien with a quirky charm and wide-eyed amazement that is captivating. (He studied with a choreographer to create the appearance of riding in a human body; his mechanical movements adroitly mirror the breaking-in of a

new piece of equipment.) Allen, warm and appealing, nicely plays off Bridges' low-key qualities. Torn between repulsion and sentiment, her gradual shift from fear to passion is nicely realized.

It's when the formula runs out of fizz that *STARMAN* becomes a bit of a bore. In struts the usual bull-headed government official (Richard Jaeckel), who has orders to "get the alien," if for no other reason than he's a bureaucrat and that's how insensitive bureaucrats behave in these movies. Too, there must be an idealistic young scientist (Charles Martin Smith, once again proving there is life after *AMERICAN GRAFFITI*) who is hot on the E.T.'s trail, but only because he's curious and wants to get

a close-up of Bridges.

Predictably, Smith will go gooey and risk his position to help Bridges, even though he knows no more about his intentions than Jaeckel. Sure, Bridges *looks* harmless—he may be late for a weenie roast with his scout troupe, for all we know—but there might be an unsavory reason for his haste to leave the planet. A little ambivalence might have made this subplot more interesting.

I won't be spoiling it for anyone who hasn't seen *STARMAN* if I divulge that Smith slows down the law long enough for Bridges to escape, and that before he has left, the obligatory "close encounter" with Allen has occurred. (In this case, the cliché is pardonable: a person still in love with their dead mate would probably be unable to resist a letter-perfect replica, especially when all the parts are fully operational.)

Throughout *STARMAN*, much attention is given to the fact that Allen is unable to conceive a child, so when Bridges tells her matter-of-factly, "I gave you a baby last night," it is intended to sound endearingly naive and romantic at the same time. Allen is supposed to come across as a self-sufficient young woman, but the writers can't resist having a man (or facsimile thereof) tie up the loose ends in her life. The thinking that a woman is incomplete until she has borne a child is just one of the qualities that make *STARMAN* seem less old-fashioned than dated.

STARMAN has been compared to everything from *IT CAME FROM OUTER SPACE* to (of course) *E.T.*

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Richard Donner helms fantasy with sure hand

LADYHAWKE

A Warner Bros. & 20th Century Fox release. 3/85, 124 mins. In color. Director, Richard Donner. Producers, Richard Donner and Lauren Shuler. Executive producer, Harvey Bernhard. Photographer, Vittorio Storaro. Editor, Stuart Baird. Screenplay by Edward Khmara, Michael Thomas, and Tom Mankiewicz. Production designer, Wolf Kroeger. Art director, Giovanni Natalucci. Music Composed and Conducted by Andrew Powell.

Phillipe Matthew Broderick
Navarre Rutger Hauer
Isabeau Michelle Pfeiffer
Imperius Leo McKern
Bishop John Wood
Marquet Ken Hutchison

by Mike Mayo

Fantasy has traditionally been one of the most difficult genres to do properly because of its structure. In fantasy, something unknown and supernatural breaks the "rules" of the known universe and threatens the characters who must comprehend what has happened to fight back. Comprehension is also required of filmmakers who find it hard to understand that fantasy plays by rules as strict as any other form of storytelling; it isn't an excuse to chuck any old thing into the story. Serious fantasy

must have emotional weight if it is to involve the audience, and there's only so much you can do with camera tricks and fast editing before you have to get down to the grubby task of creating characters and a filmic story that will draw people into it.

That's why it's so nice to see a movie like *LADYHAWKE*, which sports a literate fantasy script by Edward Khmara, Michael Thomas, and Tom Mankiewicz that director Richard Donner makes the most of. Donner's work in the genre could be the one-two punch of the year, with *LADYHAWKE* now and *GOONIES* later this summer. While other filmmakers seem to think that fantasy is nothing more than an excuse to trot out brown fuzzies and an excess of cute, Donner realizes the true potential of fantasy. He takes the material seriously, even the humorous stuff, and his attitude is evident in the finished product. (Certainly one of the main reasons *THE OMEN* wasn't a howler was because of Donner's handling.)

Donner seems to be able to get mature emotion into his work better

than anyone in the field, with the possible exception of Ridley Scott (who, curiously enough, has been doing his own medieval fantasy, *LEGEND*). But unlike Scott, Donner seems to appreciate the importance of having a comprehensible story and tying the action firmly to that storyline. In *LADYHAWKE*, Donner never gets away from the central fact that his main characters are good people who have been unjustly wronged and are in great pain.

A long time ago, the story says, Rutger Hauer was a Captain of the Guards who fell in love with a young woman, Michelle Pfeiffer, who was placed under Bishop John Wood's protection. The Bishop turned out to be not quite as holy as he looked and desired the young woman. Pfeiffer spurned Wood's advances, and when he found out she and Hauer were in love, it embittered him so much that he made a pact with dark forces in exchange for the power to place a curse upon them that would keep them forever together, yet forever apart. By day, Pfeiffer changes into a hawk, while at night, Hauer becomes



Rutger Hauer as Navarre, Captain of the Guards, and his doomed lover.

a wolf who watches over her.

Hauer knows no way to break their curse and lives only for the day when he will avenge their unjust plight by getting inside the castle and killing Wood, but Hauer knows no way inside the heavily guarded fortress. Then, one day, little thief Matthew Broderick, nicknamed "The Mouse" for his ability to wiggle out of tight spots, keeps his name and his head by becoming the first to ever escape the Bishop's deepest dungeons. Hauer hears of the youngster's boasting and captures him. If there's a way out, there must be a way back in...

The physical design of *LADY-HAWKE* is almost reason enough to see the film. Shot among actual ruins of 13th and 14th century castles that dot the hilly regions of Italy, the old ruins are still magnificent to look at. It is also a pleasure to watch the continuing evolution of Rutger Hauer as one of the quirkiest but most physically commanding actors to enter the genre. Like Charlton Heston, Hauer is one of those craggy-browed, steely-eyed actors who seem more at home in a different time. Dressed in black for the film, Hauer has a determined, powerful presence that always seems tinged with danger. Donner nicely balances this against Matthew Broderick's street-punk smarts. Broderick and Donner never make the kid cute or loveably wisemouthing.

In the beginning Pfeiffer seems a little too contemporary and hard for her character, like she's getting ready to tell Broderick to "bug off." Pfeiffer warms up during the course of the film and her scenes with Broderick give him the chance to open up his performance a little, and play knight-protector (everyone is overshadowed when Hauer is around). Leo McKern is charming as the grizzled priest who is an ally of the lovers, and the one responsible for their predicament because he injudiciously told Wood about their affair. As the Bishop, Wood looks marvelous, like an icon brought to life. Unfortunately though, he doesn't get to do much except look like he's trying to press his lips together hard enough to crack walnuts. It's a nice, icy performance that could stand a little more fire.

One kink in the plot does occur when McKern suddenly proclaims that the lovers can break the spell by appearing together before the Bishop when "day and night are one." At that everyone seems to stand around with their hands in their pockets wondering what the hell he's talking about. But the audience is way ahead of them. Staging the eclipse almost piles up too much action that has to come together at the end, but Donner stages the swordplay well and manages to fudge through it.

Coppola favorite Vittorio Storaro contributes wonderfully sharp photography, and about the only aspect of the film that is subpar is the musical score by Andrew Powell. The opening theme sounds like a bit of medieval disco crossed with a bad television theme. □

Michael Radford on filming George Orwell's 1984

By Dan Scapperotti

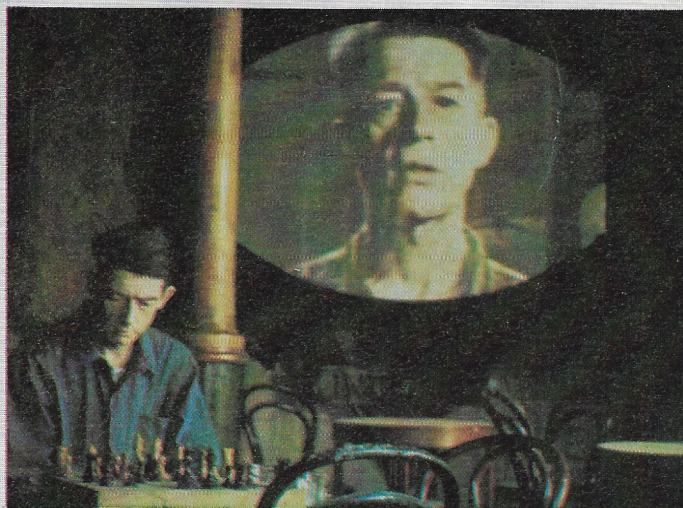
Chicago lawyer Marvin J. Rosenblum obtained the film rights to George Orwell's *1984* from the author's widow in 1980. Producer Simon Perry and director Michael Radford approached Rosenblum late in 1983 with a proposal to bring the novel to the screen in the title year. A deal with London's Virgin Records, the company that signed boy George and helped finance *ELECTRIC DREAMS*, brought in the \$8 million financing for the project.

Radford, who felt that the novel "was cinematic because it had a tremendously strong atmosphere," turned the book into a screenplay in three weeks. "It's my belief, that all screenplays take three weeks to write," he said. "It just takes six months to come up with them sometimes." The film went before the cameras after only eight weeks of preproduction.

"We made the movie really fast," said Radford. "We were preproducing much of the film as we were shooting it. We didn't even cast Richard Burton until we were six weeks into shooting. It kept us on our toes."

On rereading the novel Radford was surprised at how dated the book had become, particularly in terms of its characters. "It's really not a very good novel," he said. "It's a wonderful book, but a rather bad novel. There were scenes that I didn't like, but I knew they had to be included because everyone expected them to be. One of the scenes I never liked, which I changed in the film, was the love scene in Parson's flat. I didn't like the way we did it either."

Radford also altered the scene where Winston Smith (John Hurt) and Julia (Suzanna Hamilton) go to see O'Brien, played by Richard Burton. Radford didn't believe they would go to see O'Brien together. He changed the scene and has Winston make a solo visit to the government operative.



At the end, Winston Smith (John Hurt) sits in a pub, a broken man, unable to react to the broadcast of his own false confession of crimes against the state.

While adapting the book for the screen Radford subtly altered the story so people wouldn't notice the changes. "A lot of people say I was literally faithful to the book, which is not the case. It seems so because I've been faithful to the climate of the book."

The telescreens were one of the first problems Radford had to deal with. According to the director, Orwell never really visualizes them in the book. "I had to write two movies," he said. "I had to write a complete movie for the telescreens, shoot it, cut it and put it on the screens and then play the rest of the movie against them. That created enormous technical problems."

The actors in the film are harshly treated by the camera. The characters are lean and hungry-looking with stark photography enhancing every line and blemish. The director professes an aversion for Hollywood style glamour and in 1984 found its antithesis. The harsh flavor of the film creates an almost antisensuality in the sex scenes.

"There is a sensuality to them," he said. "Perhaps it's not the kind of sensuality we're used to, but it's the only kind of sensuality that's practi-

cal for the characters. They're like cavemen in a way. They're discovering something. There is something brutish about it. When Julia dresses up and puts on a proletarian dress suddenly there is a tenderness, though a restrained tenderness."

Part of the film's effectiveness is due to its departure from the high tech, glossy future depicted in today's science fiction films. The filmmakers had to come up with something different to capture the power of Orwell's vision.

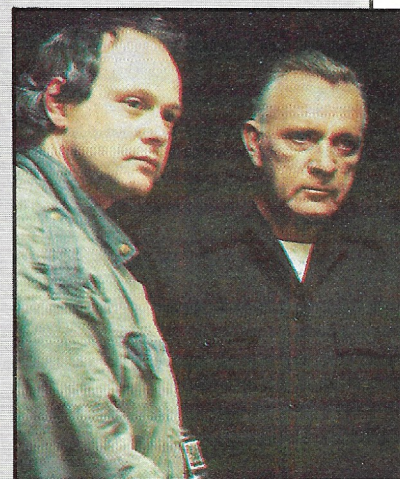
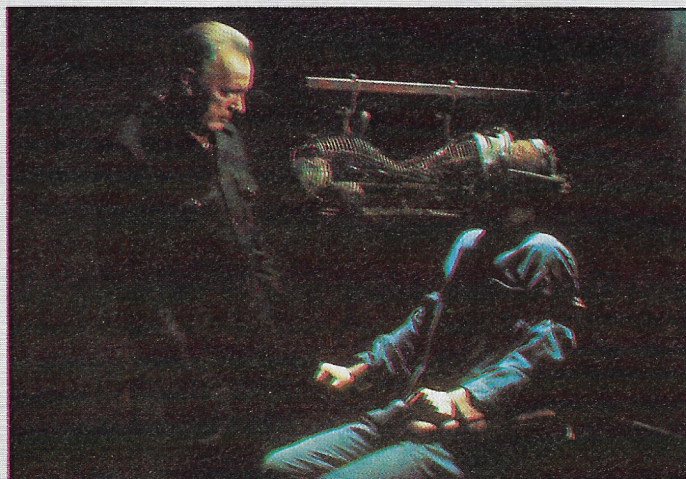
"We had no points of reference except the past, but we weren't making a picture about the past," said Radford. "We were making a picture about a parallel now, as seen from the past. We had to create it by instinct."

By extending the philosophy of the state and projecting the inefficiencies and lack of creativity of some present day dictatorial regimes, Radford decided the look of things would be rotten. Repairs wouldn't be made except where necessary to keep control of the populace and to maintain the war machine.

Radford points out that the tele-

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Left: O'Brien (Richard Burton) tortures Smith with what he fears most: rats. Right: Burton and director Michael Radford.



Faithful adaptation of Orwell engages the head, not the heart

1984

An Atlantic Releasing Corp. release. 12/84, 120 mins. In color. Director, Michael Radford. Producer, Simon Perry. Executive producer, Marvin J. Rosenblum. Coproducers, Al Clark, Robert Devereux. Screenplay by Michael Radford. Based on the novel 1984 by George Orwell. Production designer, Allan Cameron. Art directors, Martin Hebert, Grant Hicks. Editor, Tom Priestly.

Winston Smith John Hurt
O'Brien Richard Burton
Julia Suzanna Hamilton
Charrington Cyril Cusack
Parsons Gregor Fisher
Syme James Walker
Tillotson Andrew Wilde

by Michael Mayo

"If you meet with difficulties in your work, or suddenly doubt your abilities, think of him—Stalin—and you will find the confidence you need. If you feel tired in an hour when you should not, think of him—of Stalin—and your work will go well. If you are seeking a correct decision, think of him—of Stalin—and you will find that decision." —*Pravda*.

Communism, the dominant scourge of the twentieth century, was the God that failed to many intellectuals of the twenties through the forties, people whose works have been largely forgotten. One writer, though, has grown in stature every year since 1948, when our perception of the future was forever riveted nervously to an ominous date when one third of the world would be ruled by an all-powerful "Big Brother." It was George Orwell's last vision, but it is even more driving than when first published, and 1984 has become his acknowledged masterpiece. Its nightmare of life in a totalitarian society is gripping and emotionally real. It's not a book that ever leaves you feeling very good.

Capturing Orwell's vision on film has proved more difficult though. His earlier book, *Animal Farm*, was made into a fine but little-seen animated feature, while 1984 was last filmed in 1956 with a miscast Edmund O'Brien and an "improved" ending tacked onto the American version, while the European cut retained the original Orwell ending. (Ironically, the Orwell estate now has control of the earlier film and will not allow it to be reissued. *Wonder what Orwell would have thought of that...*) The new version was planned early but still wound up being rushed into production to facilitate a 1984 release.

The film takes place in a future England that has fallen under a Stalin-like ruler and is perpetually at war with the rival superpowers of Eastasia and Eurasia. Winston Smith (John Hurt) is a minor, or "outer" party member who works in the Ministry of Truth, methodically altering old periodicals so that history always conforms to whatever the current party line and membership lists are. By controlling the past, the Party con-



A crowd gathers to view public executions of war criminals in Victory Square.

trols the future, leaving a mindless and numb present populated with near-zombies scurrying among the ruins.

As the story starts, Smith has taken an irrevocable step towards awareness by daring to organize and study his thoughts in a diary he keeps hidden. Soon, he meets another criminal, a dark and beautiful woman named Julia (Suzanna Hamilton), who rebels with her sexuality and becomes Smith's lover. The third side of the triangle is the high Inner Party bigwig, O'Brien (Richard Burton), who also seems to be a conspirator seeking to overthrow Big Brother. O'Brien's audacious gift to Winston is a concealed copy of a forbidden book by the traitor, Goldstein. (One of the founders of the USSR and later to become Stalin's arch enemy was Trotsky, whose real name was Lev Bronstein.)

Smith reads the forbidden book and learns the truth behind Big Brother's rule, but the truth is impotent and the lovers soon learn that O'Brien is actually a member of the thought police. From O'Brien, Smith learns the last and least attractive secrets of the human will, and just how futile his pitiful rebellion was all along.

The new version of 1984, directed and written by Michael Radford, is fairly faithful to the book. (Those hoping to hear the controversial Eurhythmics lyrics in the soundtrack will find them mixed so low as to be virtually inaudible.) Yet, despite its faithfulness and sincerity, the film is somehow curiously bloodless and uninvolved. Radford makes it so clear that John Hurt is doomed from the start that there's no suspense to the film, no hope to be felt for anyone. This in no way artistically invalidates the film, of course, but it does tend to diminish its emotional impact. 1984 engages the head, but not the heart.

Edmund O'Brien may have been out of place for the most part in the earlier version, but his final scenes where he shouts "long live Big Brother" with his big booming voice, had a genuine impact because his vivid transformation is intense and pathetic. After having the shit pounded out of him, Smith really does discover how wonderful Big Brother is. It is a powerfully tragic but little-recognized moment in science fiction films.

John Hurt though, has become so much of a professional sufferer in films (*THE ELEPHANT MAN*, *ALIEN*) that it's hard to feel much freshness or surprise in his role here. You don't doubt that Hurt is an excellent actor, but you wish he'd do something just a little different with the material. His performance is so internalized that hardly any of what drives him gets out.

This vacuum is partially filled by the presence of Suzanna Hamilton as Julia. Hamilton is a dark, smoulder-

ing presence in the movie, her eyes breathtakingly vivid. Even when she's frontally nude, your attention is drawn to her face with its wide ironic mouth and direct stare. Another good characterization is Gregor Fisher as Potter, Smith's next door neighbor whose desire to please still doesn't save him from being hauled in with Smith. Fisher gives Potter a big, puppy-dog nature that almost subverts his part. How on earth, you wonder, could anyone ever believe this quivering buttergut could be a threat, or even worth the trouble of hauling in.

The most publicized aspect of the film, apart from the Eurhythmics debacle, is Richard Burton in his last role. Burton's character dominates the role of O'Brien, but it's the late actor's best work in recent years. Burton's performance is restrained yet strong, with none of the self-parody that marred his last works. Finally, in a cameo as guest fascist is Cyril Cusack (the unctuous fire chief from *FAHRENHEIT 451*) as the kindly old shopkeeper who sets up Smith and Julia for Big Brother. One wishes there had been more of him in the film.

To paraphrase Martin Scorsese who once said in reference to *TAXI DRIVER*, that the problem with making films about sick characters was that if the director was successful, people would not only say the character was sick but the film was as well. In making probably the definitive tale of a dull, oppressive, totalitarian society, Michael Radford has made a film that captures this spirit too well. Unless you get off on this sort of thing, you're liable to find it a dull, oppressive film. Orwell's message that the human spirit could be crushed by totalitarianism is perfectly communicated, but it's a little like being burned, and then told never to play with matches. It's not a lesson you're eager to have reinforced by further example. □



Right: The climax of the 1956 version, directed by Michael Anderson, as Winston Smith (Edmund O'Brien) and Julia (Jan Sterling) deny their love for each other and shout praise for Big Brother. Inset: Suzanna Hamilton and John Hurt in the remake.



FILM RATINGS

THE ADVENTURES OF A TWO-MINUTE WEREWOLF

Directed by Mark Cullingham. ABC-TV, 2/85. 50 mins. With: Knoul Johnson, Julia Reardon, Melba Moore, Lainie Kazan.

A 13 year-old boy (Johnson) who loves horror films, changes into a werewolf for 2 minutes against his wishes. His friend (Reardon) tries to help him research his problem at the local library where he is almost caught in lupine form by the librarian (Moore); they also consult a gypsy fortune teller (Kazan). Finally, the boy gets the transformation under his control and uses it to catch the real culprits of a series of thefts he's suspected of. Film was shown in 2 half-hour segments as part of ABC's Weekend Specials; it's offbeat children's fare, with doglike makeup for Faerie Tale Theatre's Ron Figuly. ● JPH

BABY: SECRET OF THE LOST LEGEND

With: William Katt, Sean Young, Patrick McGoohan.

Grossly predictable dinosaur fable that careens from syrupy cuteness to idiotic, "funny" violence. Dinosaurs are attractively conceived, but have not one whit of reality. Seams and pinching rubber knees are embarrassingly in evidence. A talented cast is squandered. They should have called Jim Danforth. ● DJH

THE BAD SEED

Directed by Paul Wendkos. ABC-TV/Warner Bros. TV, 2/85. 100 mins. With: Blair Brown, David Carradine, Carrie Wells.

Laundered-for-TV remake, originally set to be filmed by Richard (SALEM'S LOT) Kobritz, then shelved, re-cast, re-written, and finally filmed with nearly all horror avoided. Wells' 9-year-old killer is as menacing as a puppy. Only Carradine's scenery-chewing performance and Wendkos' stylish nightmare/flashbacks hold interest. ● BK

THE BEING

Directed by Jackie Kong. Thorn/EMI (Showtime), 4/85. With: Martin Landau, Jose Ferrer, Dorothy Malone.

Atomic waste creates a slinky,

flesh-ripping monster in Idaho—which simply supplies another reason not to live in Idaho. The rest of the movie boasts blood and breasts galore, plus a sappy drive-in homage that's telegraphed minutes ahead. There is some sadistic pleasure in seeing the has-been stars' death scenes reprised for the end credits. ● BK

CAT'S EYE

With: Drew Barrymore, James Woods, Alan King, Kenneth McMillan.

Teague's second King film (after the grim CUJO) is a brisk black comedy shrewdly seeking the macabre humor inherent in all King fiction. King's screenplay (his second) is an improvement over his CREEPSHOW script—and jammed with in-joke references to his books, movies, other authors (e.g. John D. MacDonald), etc. "Co-producer" Milton Subotsky's name appears for buyout reasons: he owned the stories adapted for the film. ● BK

CAVEGIRL

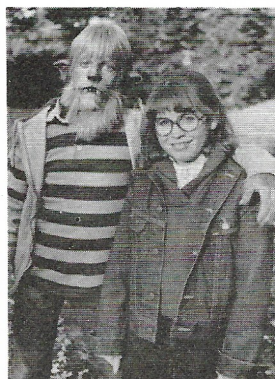
Directed by David Oliver. Crown International, 5/85. 90 mins. With: Daniel Roebuck, Cindy Ann Thompson.

Vibrations of a crystal magically transport nebbish into prehistoric times where he meets up with a tribe of five *homo erectus* specimens and an attractive blond cavegirl. Eventually, the nebbish is able to lay the girl, rescue everyone from cannibals, and return to the present long enough to give his goodbyes. Leaden, unfunny humor is primitive at best. Looks like it was made to cash in on CLAN OF THE CAVE BEAR. ● DKF

CHILLER

Directed by Wes Craven. CBS-TV/Polar Films, 5/85. 100 mins. With: Michael Beck, Beatrice Straight, Paul Sorvino.

Fun, atmospheric SF/Horror—a '50s through '70s homage, played straight. Beck is superb as cryogenically frozen man who becomes a fiendish corporate boss after revival. A slim idea elaborately carried off, with limited network meddling. Stan Winston's makeup effects are first-class. ● BK



Friendly lycanthrope Knoul Johnson and Cindy Deardorf in ADVENTURES OF A TWO-MINUTE WEREWOLF.

COCOON

Directed by Ron Howard. 20th Century-Fox. With: Don Ameche, Willford Brimley, Steve Guttenberg, Brian Dennehy, Tahnee Welch.

A bittersweet tale of some old folks who accidentally discover the partially rejuvenating effect of some Antarean cocoons. Guttenberg's boat is rented by the aliens and he falls for Tahnee Welch, but it's a relationship that can only be consummated in alien terms. The film offers a few giggles (like Don Ameche breakdancing), but it takes almost two hours to do what George Clayton Johnson did better in a half hour TWILIGHT ZONE TV episode. Without a strong dramatic conflict or structure, the film is merely a pleasant diversion instead of the gently provocative reflection on death and aging that the screen writers probably intended. Howard handles his actors nicely but can't overcome the script's dramatic shortcomings. ● DKF

THE COMPANY OF WOLVES

Directed by Neil Jordan. Cannon, 4/85. 95 mins. With: Angela Lansbury, Sarah Patterson, David Warner.

Eccentric near-masterpiece, a hit in Britain and a bust here. The story-within-a-story-within-a-troubled girl's dream is a witty, psychologically symbolic re-telling of "Little Red Riding Hood." Sumptuous studio sets suggest Hammer at its '50s peak—but Hammer's formula-minded excesses never had the nerve for anything this ambitious. ●●●● BK

Points for daring to be different. The film would have had more bite with a tighter progressive tale, less repetition, more humor. The characters are not allowed to shine through the allegory. ● AM

THE CREATURE

Directed by William Malone. Trans-World Ent. With: Klaus Kinski, Stan Ivar, Wendy Schaal.

Filmed as THE TITAN FIND, this space monster eat'em up is fairly entertaining despite some clunky spots early on. The real surprise is the outstanding pro-

duction values maintained despite the miniscule budget. Expert Panavision photography, set design and special effects by the L.A. Effects Group really give this second effort by Bill (SCARED TO DEATH) Malone a polished look equal to the majors.

●● MM

DEADLY MESSAGES

Directed by Jack Bender. ABC-TV, 2/85. 100 mins. With: Kathleen Beller, Michael Brandon, Dennis Franz, Scott Paulin.

An intricately plotted made-for-TV-thriller which could easily have been released theatrically. Beller, accidentally locked out of her apartment, witnesses a murder through the window, but when the police arrive there is no body. She gets messages through a Ouija board that threaten her life. Acting on a Ouija clue that a murder was committed in her apartment 6 years ago, she goes to a small town to investigate further. The film falters here as the audience surely knows who she is tracking, while it takes the rest of the cast a good half hour to figure it out. Director Bender laces the visuals with a lot of nice touches, such as the stuffed animals in the spooky motel Beller stays at, where the owners watch THE TINGLER on TV. If you missed this, it is definitely worth catching the rerun. ●● JPH

THE DUNGEONMASTER

With: Jeffrey Byron, Richard Moll, Leslie Wing.

The disjointed tale of a computer troubleshooter (Byron) who is cybernetically hooked up to his personal computer EX-CALIBUR-8, or 'Cal' for short, who advises him on everything from his love life on down. A satanic sage, Mestema, selects Byron as a worthy opponent and kidnaps his girlfriend as an additional inducement for him to participate in 7 deadly challenges, each challenge handled by a different director while Band directed the linking and Heavy Metal sequences. A science versus magic contest could have made for a fun film, but the script is nothing more than a hodge-podge of

special effects and action sequences and Byron's computer-directed laser makes it 'no contest.' Instead of a "Dungeons & Dragons"-style battle of wits and weapons, warriors & wizards, it's like a bad video game someone else is playing. Even the highlight of the film, Dave Allen's stop-motion sequences, prove pointless.

● DKF

FRANKENWEENIE

Directed by Tim Burton. Buena Vista, 12/84. 20 mins. With: Barrett Oliver, Shelly Duvall, Daniel Stern.

From the director of VINCENT comes this often delightful parody/tribute to the Whale/Karloff classic. Victor Frankenstein (Oliver) is a ten-year-old boy who resolves to bring his dog, Sparky, back to life using electricity. Nosy neighbors take the place of angry villagers. The set designs for a pet cemetery, a miniature golf course, and Victor's make-shift apparatus are marvelous. The PG-rating is undeserved; pure family fare. ●● DKF

FRIDAY THE 13TH: A NEW BEGINNING

With: John Shepherd, Melanie Kinnaman, Richard Young, Dick Wicand.

Adds nothing to the *unkillable faceless slasher* subgenre. Tommy, the little boy who kills Jason at the end of part 4, is now a mentally ill teenager. He is sent to a halfway house/work farm, and soon the bodies start to pile up. Has Jason returned? Has Tommy taken over from Jason? Does anyone care? ● JPH

Three observations: this flagship splatter series now has the longest title of any horror cycle; is Paramount corporate shame behind the fact that, though there are 22 murders, the camera now averts its gaze at the payoff; finally, why not unleash Jason upon the casts of the teen movies always released the same weekend, and polish off 2 sleazy genres? ● BK

GHOULIES

With: Peter Liapis, Lisa Pelikan, Michael Des Barres, Jack Nance.

A typical Charles Band pro-

Sean Young and William Katt with BABY, Disney's animatronic dinosaur.



Carlo Rambaldi's troll steals the show of Stephen King's CAT'S EYE.



FILM RATINGS

duction, a bit of flash but absolutely no substance. Jack Nance's narration is terrible and an indication of the filmmaker's inability to tell a story. Michael Des Barres at least puts some enthusiasm into his portrayal of Malcom, an evil sorcerer come back from the grave to sacrifice his son to Satan. The ads make the film seem like a comedy, and it probably would have been better if it actually had been one. **• DKF**

THE HOUSE BY THE CEMETARY

Directed by Lucio Fulci. Almi Films, 11/84. With: Katherine MacColl, Paolo Malco.

Italy's best post-Bava gore auteur (by default—the others are so much worse) improves upon ZOMBIE and GATES OF HELL with this relatively austere, Lovecraftian haunted house mystery; set (and shot, by Italians) in New York and Boston. Fulci still can't direct actors, and the editing is sloppy, but there's a genuine sense of menace. The sporadic mayhem is Fulci at his most flamboyant.

• BK

THE LIFT ("De Lift")

Directed by Dick Maas. Island Alive, 4/85 (Holland 1983). 90 mins. With: Huub Stapel, Willeke Van Ammelrooij, Josine Van Dalsum.

A new high rise office building is plagued by a killer elevator in this surprisingly effective thriller from Holland. Director Dick Maas has written a tight suspense tale that rises well above much of the competition. Huub Stapel stars as a lift repairman who must sidestep a coverup to learn why people are dying in this story of modern technology gone mad. Using his own synthesized music score Maas slips in some wry humor without intruding on the horror. Well worth sitting thru the subtitled release. **•• DS**

MALEVIL

Directed by Christian De Chalonge. Uni France, 2/85. 119 mins. With: Michel Serrault, Jacques Dutronc, Jean-Louis Trintignant.

An excellent post-holocaust film lacking clichés so often associated with the sub-genre. A motley group of survivors (led by Serrault) live in the ruins of castle Malevil and must eke out a questionable existence within the nuclear devastation of provincial France. Chalonge has created a frightening parable of human co-existence, utilizing superb photography of ravaged countryside, interesting characters, and a truly believable plot. Don't expect to see cannibalistic mutants running around in this one.

••• Les Paul Robley

OVERDRAWN AT THE MEMORY BANK

Directed by Douglas Williams. PBS, 2/85. 85 mins. With: Raul Julia, Linda Griffiths, Donald C. Moore.

John Varley's 1976 story is more distorted than adapted for this American Playhouse version. The basic idea of a man's consciousness being placed in a computer is Varley's, but the scenario added oppressive corporations and movie clichés (including numer-

	●●●●	●●●	●●	●	○		
	MUST SEE	EXCELLENT	GOOD	MEDIOCRE	WORTHLESS		
FILM TITLE	FSC	AM	JPH	DKF	BK	MM	DS
BABY: SECRET OF THE LOST LEGEND / B.W.L. Norton, Touchstone, 3/85, 93 mins.	●	○	●●	●	●	●●	●
CAT'S EYE / Lewis Teague MGM/UA, 4/85, 89 mins.	●●●	○	●●	●	●●	●●	●●
A COMPANY OF WOLVES / Neil Jordan Cannon, 4/85, 95 mins.	●●	●	●●●	●●	●●●●	●●●	●●
THE CREATURE / Bill Malone Transworld Ent. 3/85.		○		●●		●●	
DUNE / David Lynch Universal, 1/84, 137 mins.	●		●●	1/84	●	●●●●	●●
THE DUNGEONMASTER / Band, Turko, Buechler, etc., Empire Pictures, 2/85, 73 mins.	○	●					
THE EWOK ADVENTURE / John Korty ABC-TV, 11/84, 2 hours.		○	●	●	○	○	●
FANTASIA / Armstrong, Luske, etc. Buena Vista, 1/85 (re-release), 114 mins.	●●●●	●●●●	●●●	●●●●	●●●●	●●●●	●●
FRIDAY THE 13TH: A NEW BEGINNING / Paramount, 3/85, 75 mins.	●●	●	○	●	○		●●
GHOULIES / Luca Bercovici Empire Pictures, 1/85.	●		●●	○	●		●
HOUSE BY THE CEMETARY / Lucio Fulci Almi Films, 11/84.			●●	○	●		●
LADYHAWKE / Richard Donner Warner Bros & Fox, 3/85, 124 mins.	●●●	●	●	●●	●●	●●●	●●
THE LAST DRAGON / Michael Schultz Tri-Star, 3/85, 109 mins.	●				○		
A NIGHTMARE ON ELM STREET / Wes Craven, New Line, 11/84, 91 mins.	●●●●	○	●●	●●●	●●	●●	●●
1984 / Michael Radford Atlantic Releasing, 12/84, 109 mins.	●●	●	●	●●●	●●	●●●●	●●
OTHERWORLD / William Graham CBS-TV, 1/85, 50 mins.	●	○	○	●	●	○	
PERILS OF GWENDOLINE / Just Jaeckin Samuel Goldwin Co., 1/85, 88 mins.	○	○			○	●●	●
THE PURPLE ROSE OF CAIRO / Woody Allen, Orion, 1/85, 82 mins.	●●	●	●●		●●●		
RAZORBACK / Russell Mulcahy Warner, 11/84, 94 mins.				●●	●	●●	
RUNAWAY / Michael Crichton Tri-Star, 12/84, 99 mins.	●●●●		○	●●	●	●	●●
STARMAN / John Carpenter Columbia, 12/84, 115 mins.	●●	○	●●	●●	●	●	●●
SUPERGIRL / Jeannot Szwarc Tri-Star, 11/84, 105 mins.	○		●	●		○	●●
TALES FROM THE DARKSIDE / Laurel Prod., 11/84, 30 mins.	○		●	●	●	●●	●
THE TERMINATOR / James Cameron Orion, 10/84, 94 mins.	●●●●	●●		●●	●●	●●●●	●●●
2010 / Peter Hyams MGM/UA, 12/84, 115 mins.	●●●	●●●	●●	●●●	○	●	●●●
V: SERIES / Paul Krasny, et. al. NBC-TV, 10/84, 60 mins.	●	●	○	●	○	○	●

FSC/Frederick S. Clarke AM/Allen Malmquist JPH/Judith P. Harris DKF/Dennis K. Fischer
BK/Bill Kelley MM/Mike Mayo DS/Dan Scapperotti

ous references to CASABLANCA) to the tale, changing the point of Varley's story from the need for education to overcome stagnation to a "let's beat the system" love story. The SF jargon and dull characterizations will leave most audiences bored and bewildered.

• DKF

THE PUMAMAN

Directed by Alberto De Martino. CBS-TV, 1/85 (Italian 1980). 100 mins. With: Walter George Alton, Donald Pleasance, Miguel Fuentes, Sydney Rome.

An Italian film set in London about a 3000 year old Aztec artifact which contains electronic components. This mask falls into the hands of Donald Pleasance, who uses it to impose his will on world leaders. A high priest (Fuentes) seeks out a dorky paleontologist (Alton) and convinces him he is

the Pumaman, a servant of the mask who—when wearing a belt—has the superpowers of a puma, such as night vision and deadly claws. Somehow these puma powers include the ability to fly, depicted in some truly dreadful process photography. The plot and acting are comic book, underscored by a Saturday morning type musical score, with Pleasance camping it up in a series of black leather or quilted outfits. Alton is atrocious in the title role.

○ JPH

THE PURPLE ROSE OF CAIRO

With: Mia Farrow, Jeff Daniels, Danny Aiello, John Wood, Edward Herrmann.

Analysts of the work of Woody Allen seldom mention how frequently he ventures into the realm of fantasy, because this aspect of

his work is so well integrated into the plot and masked by comedy. This latest venture features a character in a film who steps off the screen into real life to complicate and enliven the dreary life of Depression moviegoer Mia Farrow. There are no kneelapping laughs, but gentle humor pervades until the surprisingly downbeat ending.

•• JPH

ROUGHRIDING

Directed by Gus Trikonis, 1983. With: Peter Fonda, Deborah Raffin.

A badly photographed U.S./Philippines jungle adventure originally filmed as DANCE OF THE DWARVES. A sleazy helicopter pilot (Fonda) takes an anthropologist (Raffin) out into the wild to meet a fellow scientist who hopes to make contact with a never before discovered tribe.

Instead of pygmies, the tribe turns out to be anthropoid lizard-bats in what appear to be leftover outfits from AT THE EARTH'S CORE. I haven't seen anything this bad since the Eddie Romero films of the early 70's.

○ DKF

THE STUFF

Directed by Larry Cohen. New World Pictures, 7/85. With: Michael Moriarty, Garrett Morris, Andrea Marcovicci, Scott Bloom.

While this may be the world's first movie about a deadly desert and, admittedly, has a number of good ideas, it remains a compilation of concepts rather than a satisfying movie. Much of Cohen's comedy misfires while his exposition is unbelievably clumsy. Cohen simply tries to cram too much into one movie, and as a result it is neither scary nor funny.

• DKF

TRANCERS

Directed by Charles Band. Empire Pictures. With: Tim Thomerson, Helen Hunt, Michael Stefani, Art La Fleur.

In the future, an evil genius named Whistler sends his consciousness back in time to 1985 where it takes over the body of his ancestor, Jack Deth (Thomerson), a tough cop with a personal score to settle with Whistler, is sent back to prevent Whistler from killing the ancestors of the people who oppose him. Whistler leads an army of Trancers, people turned into 'zombies' and ruled by his will, and Deth must overcome a number of these to get to Whistler and end his reign of terror. A good film with clever science fictional and character touches—but no TERMINATOR, lacking the relentless and involving action of the latter. Still, it has what other Band productions have lacked—a competently written script.

•• DKF

VIVA LA VIE

Directed by Claude Lelouch. Filmex (France, 1984). With: Charlotte Rampling, Anouk Aimee, Michel Piccoli, Jean-Louis Trintignant, Charles Aznavour.

UFOs are kidnapping conceited Parisians in Claude Lelouch's clumsy tribute to Godard. Just what the aliens want from these people is never clear in this disjointed and pointless movie. A BOUT DE SOUFFLE it's not.

• DKF

YETI: THE GIANT OF THE 20TH CENTURY

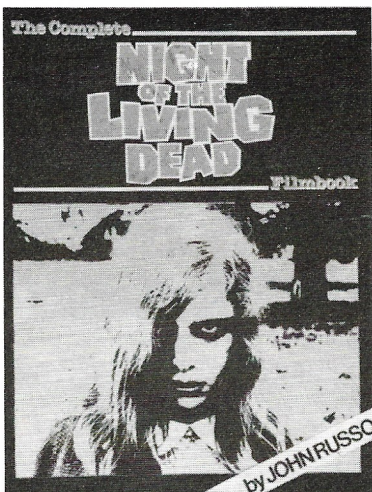
Directed by Frank Kramer. Independent TV, 1/85 (Italian 1977). 120 mins w/commercials. With: Phoenix Grant, Jim Sullivan, Tony Kendall, Eddy Fay.

Obviously inspired by DeLaurenti's KING KONG, this juvenile fantasy tells of the discovery of a giant Sasquatch in Canada. Thawed from his million year sleep in a glacier by flame throwers, the creature turns out to be a hairy man, who trumpets like an elephant. He is brought to civilization and climbs the top of a Toronto skyscraper, where he proves to be a noble savage, killing the bad guys to rescue the good. Slow motion is used to make the creature ponderous, and oversized prop hands and legs are effective. The Yeti's makeup is similar to that in ICEMAN.

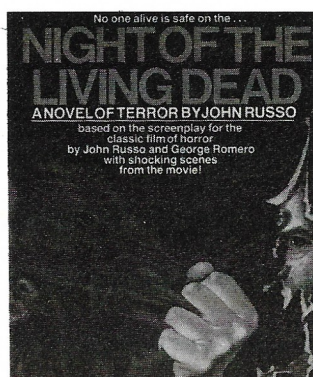
• JPH

HORROR FILM CLASSIC TRIBUTE

Personally
Autographed
by author
John Russo



This new book, written by John Russo, author of the original novel, chronicles the entire history of the now classic cult film. This is the most comprehensive account of the trials and tribulations involved in the production—many humorous, though probably not at the time of their occurrence. Included are over one hundred rare stills and behind-the-scenes photos (some appearing in print for the first time). George Romero, director of *NIGHT OF THE LIVING DEAD* and close associate of John Russo, provides a thoughtful introduction to Russo's new offering. Includes author-autographed bookplate. Paper, 104 pages, \$12.95.

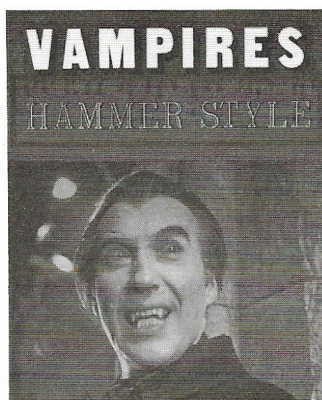


ALSO BY JOHN RUSSO

The popular cult film that spawned a highly successful sequel and a soon-to-be-released third installment is novelized by the original scriptwriter. *NIGHT OF THE LIVING DEAD* has been translated into seventeen languages, and remains the definitive low-budget horror success story. Novel includes a photo section and preface describing the film's impact by independent filmmaker George Romero. A must for collectors. Paper, 4 1/4 X 7, \$2.50

MOVIE VAMPIRE SURVEY

This informative booklet surveys the entire vampire genre with emphasis on the popular *Dracula* and Vampire films of Hammer Studios. Included are chapters on *Vampires of the Golden Era*, which focuses on the silent and pre-1950 classics of the genre; *Around the World with Vampires*, covering films other than Hammer's; and *Contemporary Vampires*, from the '70s and '80s. Plus a special biography section on the actors and actresses most associated with vampire films, and an attractive full-color section featuring photos of the world's greatest Count Dracula—Christopher Lee. Paper, 100 pages, 6 X 9, profusely illustrated. \$5.25



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COCOON

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duction, from rotoscope sweetening of an alien glow to a miniature of a spaceship designed by Ralph McQuarrie descending to Earth in the opening sequence, to some secretive stop motion work.

"This film came along at the right time for me," said Ralston. "I'm tired of film being based around just a joyride. Steven Spielberg and George Lucas make great, mindless films, very well done. That's fine, but I'm really happy to be on this film."

The aliens, called Antareans, appear in many guises. In addition to makeup work by special creatures and effects artist Greg Cannom for their humanlike 'husks,' Ralston must deliver many effects which feature the aliens in their own form.

"There are a lot of moves where they are going in and out and around the actors and set pieces," said Ralston. "We shoot the plates without the aliens and put them in later, with lots of intricate, complicated rotoscoping. I haven't shown any of this to the roto guys at ILM yet, and luckily, I'm not going to be there when they see it."

Ralston hopes to 'fly' the delicate dancers portraying the aliens in graceful flowing moves without the use of flying rigs, an option denied him by their costumes. "There's no place to put a rig on them, unless it's very painful," he said. "I think I'll shoot them underwater."

Ralston found it challenging to keep the effects within the emotional tone of the film. "They should be very subdued, and hopefully very beautiful, like the rest of the film," he said. "Some of the effects are very spectacular. In designing, it is hard to pull away from that, to pull back somewhat."

Although designer Ralph McQuarrie developed some conceptual material for the aliens, Greg Cannom (*GREYSTOKE*, *Ozzy Osbourne's BARK AT THE MOON* video) made minimal use of it. Cannom was a last-minute replacement for Rick Baker, who decided to rest rather than take on another project.

Said Cannom, "I came home after working on *RADIOACTIVE DREAMS* (15:1:19) and Rick was waiting there, saying, 'I'm not doing *COCOON*, you are.' Two hours later I was in a meeting with Richard Zanuck and Ron Howard."

They asked Cannom for "cute, friendly, likeable" aliens. "I went through about 35 different designs, trying to keep them simple because there was a lot to shoot. I didn't want to do puppets because there have been so many of them. I changed the bone structure to small noses and very tiny mouths. They have contact lenses, black eyes with huge cobalt blue corneas. With white makeup, it looks really beautiful."

Cannom's aliens have a small, gracile build with smooth-featured faces and long, delicate fingers. They are portrayed by small, slim dancers wearing white spandex suits with foam appliances over their heads and necks. Glowing effects will be added by ILM.

Cannom also built very thin flexi-



Tahnee Welch plays one of the aliens who dive for the sunken cocoons.

ble full-body skins from casts of several of the actors. These skins will be the human-shaped 'husks' which the aliens wear to conceal their true shapes. In one scene, where alien Tahnee Welch opens up the husk, light pours out and the shape sags like an empty skin.

"It's an interesting effect because, as she starts peeling it off from the back of her head, the face starts turning inside out," said Cannom. "It kind of sticks around her eyes and she has to pull it until it pops off." Animation and quick cuts will be used to fill in the steps from Welch to the tiny dancer portraying the alien in her own form. Said Cannom, sounding disappointed, "We were going to do some real nice slimy stuff as it pops off, but Ron Howard said absolutely not. He wants it clean, nice, and cute. No goop or anything."

Like the shapes of the living aliens, Cannom's designs for the aliens in the cocoons went through several revisions to meet the filmmakers' approval. Howard and the Zanucks nixed any hint of horror in the design. At one point the fiberglass cocoons, built by Bob Short, open to reveal the aliens before they are revived.

"Initially Tom Hester sculpted a clear, glass-like creature with veins inside it," said Cannom. "It was pretty, but, when they put it in the cocoon, it just didn't work; it was too horrible. So, after a couple of tests they decided to paint it white to match the inside of the cocoon."

COCOON wrapped production in mid-November 1984 and is scheduled for release June 21, pushed up six months from its original Christmas 1985 release date. So much for Ken Ralston's delight at finally working on a production with a realistic schedule.

One enduring memory of the St. Petersburg location is 70 year-old Don Ameche, still tanned and trim, setting out each morning for a brisk two-mile walk along the beach. He never missed. It's an image that echoes *COCOON*'s view of the human spirit, no matter what age. □

TERMINATOR

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posite shots that were going to be done on stage. Both Warren and Cameron were in general agreement about the use of miniatures and rear projection rather than a dependence upon blue screen and other optical effects preferred by some "high tech" special effects companies.

Opticals in the film were primarily used to put in lasers. There is only one optical split screen shot in the entire future sequence, when the fighters jump down underneath the buildings, see a tank coming in the background, and ready themselves to throw a bomb. (See photo below. The live-action footage of the actors is inserted into the black area at left.) These live-action future sequences were shot at an old Bethlehem Steel plant.

The film's tanker truck explosion "is one of those effects no one thinks is an effect," quipped special effects coordinator Ernie Farino. Scaled two inches to the foot, the model was seven-and-a-half feet long. Pyrotechnician Joe Viskocil had the honor of blowing it up.

According to Gene Warren, what made the tanker model construction and shoot tight "was that we started building the truck piecemeal," because the principal unit hadn't found a truck for the live action. Being a low-budget film, to prevent tying up funds, the decision on the tanker truck to be used came down to the last minute. "When that happened we were immediately over in the yards taking pictures of it, and starting to build the model that had to explode," Warren said.

A miniature road set was constructed in Fantasy II's Burbank parking lot. "We got the truck done but we couldn't start building the set because they hadn't picked a location where they were going to shoot," said Warren. Once the full-size set was selected Warren and his team had to hustle and finish their own tanker shots because the principal unit needed one of the cuts to use as a rear projection when Linda Hamilton is running and ducking when the explosion goes off behind her.

There was no kit available to fabricate the tanker so the modelmakers started from scratch and made molds for everything including the tank. The tires were cast in foam rubber

and designed to simulate a real truck's weight upon them.

"This truck was pulled by a very strong motor with a wench so we could get it going very fast for high speed photography," said Kleinow. But the first time Fantasy II did the shot they had a little problem: the front axle pulled out from under the cab. "We had a beautiful explosion but the truck sat right there," said Kleinow. "We had to rebuild it in three days."

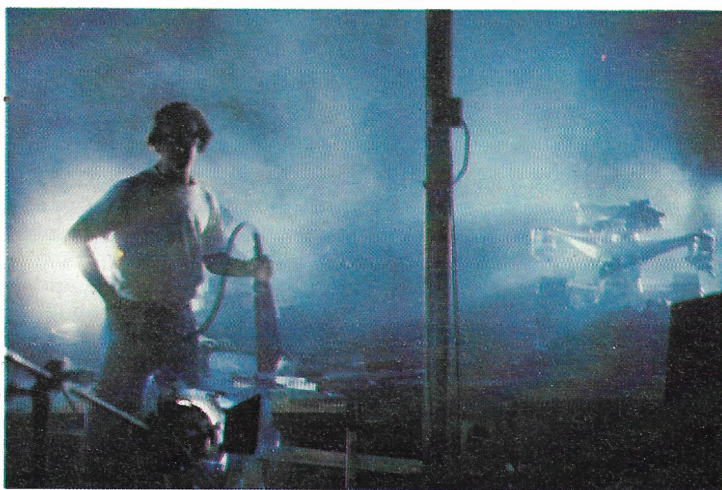
The miniature truck was pulled by piano wire on a little pulley attached through a groove underneath the street set, so the wire didn't show on camera. Fantasy II strengthened the axle on the cab and the "second time was the charm," said a satisfied Warren. "They used it about six or seven times in the picture."

There are no burn marks on Joe Viskocil's hands. "I haven't been burned yet," the pyrotechnician said referring to the safety precautions he takes when doing special effects miniature explosions. Viskocil was peeved, however, that he and 40 other technicians didn't receive credit on *GHOSTBUSTERS* for the three month's work they did on the Stay Puff monster.

For the tanker explosion, Viskocil needed to make a small fire look big. One method he uses is to break up the flames by adding vermiculite, a gardening material, to the gas. The result is not one large inferno but a stream of flames. Viskocil set 42 separate charges, all in measures of 3, for the effect. The first charge, black powder on the tanker's back end created Biehn's pipe bomb explosion. One-third second later: the back end of the truck explodes and for dramatic impact travels up the tank, working its way to the front. Then the cab goes. Filmed in $\frac{1}{2}$ of a second real time, on the screen the explosions last for 3 seconds.

In the movie there's a cut to a full-scale burning cab (found in a junk yard). Fantasy II's miniature cab had to match the live action, which was filmed first.

Another high-power effect that sparked the movie was the bold lightning bolts when the time-travelers first arrive and when the Terminator is finally crushed at the last chase scene. The effects by Ernie Farino used the original tesla coils made by Kenneth Strickfadden



A miniature Hunter-Killer Copter (top) filmed at Fantasy II for *THE TERMINATOR*. Modelmaker Mike Joyce (bottom) pumps up smoke to film the Hunter-Killer tank.

which proved so popular in the old Frankenstein movies, now owned by lighting specialist Ed Angell in Laurel Canyon.

Farino and his Kinetic Image Company served as the film's special effects coordinator, and supplied optical effects like laser beams, muzzle blasts and the infrared shots "which we called Termovision" that showed readouts from the Terminator's point-of-view. Farino knew Cameron from working at New World Pictures on *GALAXY OF TERROR*. Cameron art directed the film and Farino supplied its rotoscoped animation effects. "Cameron asked me to read *THE TERMINATOR* script early on, and I contributed some ideas," said Farino.

Perhaps the real achievement of these varied special effects is not only their expertise and refinement but the way they more or less advise but don't control the film. Plot, characterization, and special effects all work together to produce an "A" of a B-picture.

Timing, of course, affected the film's success. As Cameron can now say with a smile, "If we had come out the same weekend as *GREMLINS* I don't think we would have been around quite as long." But the movie found its audience, and as word of mouth spread, an even bigger audience began to seek it out. Most viewers in the first weeks went expecting an exploitation thriller, which is the

way Orion promoted the picture.

Moviegoers were surprised to find a fully developed story with even a theme or two. Both Cameron and Hurd felt the picture was more than a basic chase 'em around and shoot 'em up show. For them *THE TERMINATOR* resonates on several levels: it has meaning as well as suspense. "For me the important theme dramatically within the film is strictly human and personal," said Cameron. "It's the idea that the main character is forced into a situation of having to take responsibility for her own fate and her own survival."

Cameron and Hurd are currently preparing the script for *ALIEN II*, which Cameron will direct for 20th Century-Fox. "It's the sort of nebulous creative woolgathering process where they pay you large sums of money to sit around and sweat over what you are supposed to be doing," said Cameron.

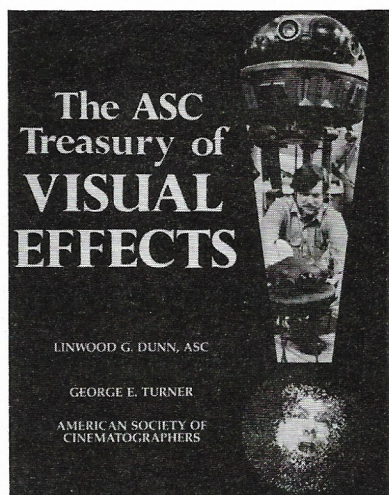
TERMINATOR II is also potentially down the road for them. "There are two ways it could go," said Cameron. "It will either wait 18 months until we're done with *ALIEN II* and then we may do it. I have a suspicion they won't want to wait that long because they'll want to follow closer on the heels of the film's success. In that case what will happen is that we will oversee it at one remove, and select a director. We've got a story worked out, but it hasn't gone beyond the talk stage." □

An atmospheric split-screen matte element of the Hunter-Killer tank miniature.

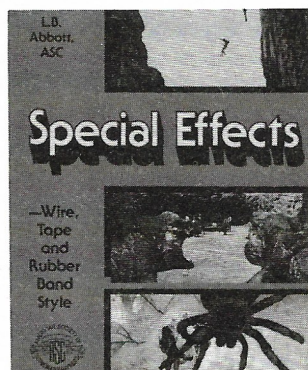


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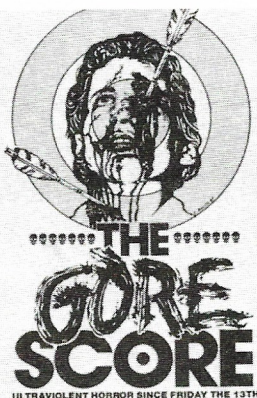


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STARMAN

continued from page 49

to *WAVELENGTH* to *CLOSE ENCOUNTERS*. It should hardly come as a surprise, then, that the film is predictable and overly familiar.

Still, Carpenter has a strong feel for the romantic qualities of the script, and the movie is an enjoyable two hours of escapism, realized with a great deal of assurance. (Donald Morgan's cinematography and Jack Nitzsche's score are strong assets.)

Ultimately, *STARMAN* may be more notable as a change of pace for its director than anything else. Carpenter can take pride in knowing that he has done his good deed; now I hope he'll get back to the spangles and seaweed—hearts and flowers just don't suit him as well. □

RUNAWAY

continued from page 45

moments depict individuals trapped within closed, unfeeling high-tech systems: Richard Benjamin fleeing through *WESTWORLD*, Genvieve Bujold concealed among the cadavers in the hospital morgue in *COMA*, or the nude Susan Dey enveloped by computer graphics in *LOOKER*.

In contrast, *RUNAWAY*'s memorable images are slick special effects moves: the eerie "floater" point-of-view shot, the whooshing perspective of the guided projectiles, and (the film's best sequence) a freeway chase with the "floaters" in street-level pursuit. Such sporadic visual inventiveness can't salvage a narrative that is at once plodding, unconvincing, and cold. The calculated cuteness between bachelor father Ramsay and his giggly son is merely cloying, but when the truly traffic-stopping Kirstie Alley is icily put to death by Luther, Ramsay's utter lack of reaction—no revulsion, anger, or surprise—reflects the film's chronic failure to inspire emotional involvement.

On a more basic level, Crichton's plot structure and thematic direction are more erratic than the course of Luther's bullets. Even by the standards for fantasy, the narrative is wildly unlikely, sometimes downright slipshod. In a bomb-defusing scene bereft of tension, Ramsay removes a (conveniently) undetonated projectile from Thompson's arm. Soon after, barely bandaged and unbloodied, she's hot for an evening out dining.

Curiously, Crichton reserves his real polemical bile not for Luther or the lemon robots, but for an obstreperous TV news reporter who demands full-color coverage to the carnage and mouths pieties like "the public has a right to know." (Hollywood's come a long way since *THE CHINA SYNDROME* and *ALL THE PRESIDENT'S MEN*: media folk rank only slightly above street scum as the movies' nuisance of choice).

All this in addition to a cheesy strip search of Kirstie Alley (which, incidentally, doesn't fulfill its licentious promise) and a bizarrely superfluous scene in which a police psychic informs Ramsay that he and Luther share a "karmic bond."

To celebrate Ramsay's vertigo, the

end-reel showdown is set at night atop a half-finished skyscraper. Ramsay's fear of heights is his most discernible character trait and the skeleton in his professional closet. (His failure to follow an upwardly mobile criminal led to the death of six people. He blames himself.) Will Ramsay overcome acrophobia, escape the platoon of attacking spiders, and rescue his adorable son from the clutches of heavy metal overacting? It's not surprising audiences didn't really care to find out. □

GENE SIMMONS

continued from page 45

speakers, so you feel you're up there."

Simmons believes that as a director Crichton is brilliant, and he's physically impressive to boot. "He's 6'9" in his bare feet. I'm tall. I mean I don't look up to anybody. I look up to Michael Crichton. On the set he's very quiet, very linear. He takes you from A to B to C. It's not a hodgepodge of ideas. There is a very clear train of thought which probably has to do with his sort of medical computer background."

According to Simmons, Crichton would build up his motivation before doing a scene. "Off screen Selleck and I are pals, we hang out together, but when the lights go on and you hear 'Action,' I've got to look at him like I want to tear his heart out. So I've got to find something about him that will tick me off. Crichton would come over and say something like "See that guy Selleck. The women all go for him. You don't like that."

The rigors of movie making, even when the physical requirements aren't too heavy can be harrowing. In one scene, atop a skyscraper, Simmons is forced to flee the pursuing Selleck. Simmons is to point his gun at the cop, shoot and then run for a minicopter perched on the roof. Everything went according to plan, only there was more to the plan than the actor realized.

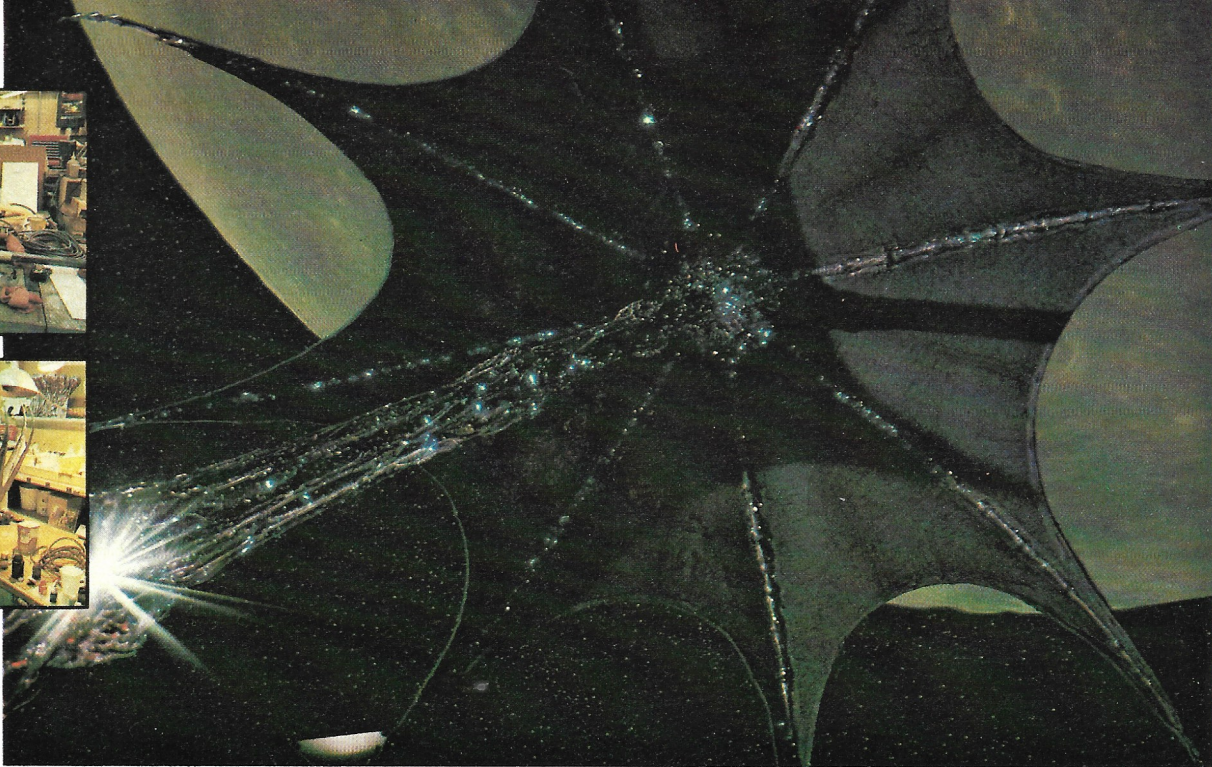
"The blades on the copter are spinning and I run over and jump into it. I see an okay sign from Selleck and I think 'Gee. I did that in one take and I go to get out and the copter takes off from the top of this skyscraper. No one had told me that it was to take off. I just about died."

Simmons is quick to point out that acting can't replace the exuberant feeling garnered from a live audience at a rock concert. When *Kiss* abandoned their makeup about a year ago the age of the audiences changed to the late teens instead of mid-teens and the number of women increased.

Speaking candidly, Simmons confided, "You know how everybody secretly wishes they were God once in awhile? Well, appearing on stage is as close as I can imagine you actually get. It's almost like an electric church and you're up there and it's very close to idolatry. It's easy to get caught up in it and say, 'Wow. I really am a cool guy,' because you do the show and then back at the hotel you can have as many encores as you like with a lot of willing, attractive girls that will do anything just to be around you. I can't think of Presidents or Popes or anyone else that have that." □



Insets: Modelmakers Tom Valentine and Christopher Ross construct the tubular framework for the alien ship (top). Ross works on one of three models used when it opens (bottom).



LIFEFORCE

continued from page 9

was working on *DUNE*, where large blue screens were needed for crowd scenes. The "Blue Max" has the advantage of being able to use front projection screens, which come in much larger sizes than standard translucent blue screens. The system also operates with a very even, very narrow band width of blue light that is nearly perfect for this type of optical work. The difficulty with large translucent blue screens is that if they are not evenly illuminated the screen tends to cause matte "bleed-

throughs" or fringing (blue outlines around the object being filmed). The "Blue Max" system does have its limitations. Objects cannot be filmed close to the camera.

According to Doug Smith, "Producer Cannon Films attempted to do as much of *LIFEFORCE* as they could in England. They built a 15-foot model of the alien spaceship there, and also some large close-up pieces. One represented the side of the alien ship, about 12 feet long and 12 feet high."

Smith was one of the main effects cameramen on *LIFEFORCE*, along

with John Sullivan, Mat Beck, John Fante, Gregg Hescong, and John Seay. Smith is the youngest member of the Apogee effects team and one that put in the longest time on the *LIFEFORCE* project, working on it both in Hollywood and in England. He began his association with Dykstra while working as a rigging electrician for the effects unit on *STAR WARS*, later becoming a camera assistant on *BATTLESTAR GALACTICA*. Smith worked his way up to camera operator and has contributed to films such as *STAR TREK*, *AVALANCHE EXPRESS*, and *CADDYSHACK*.

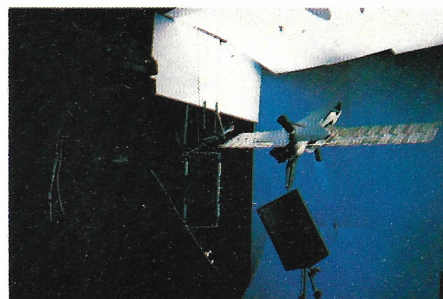
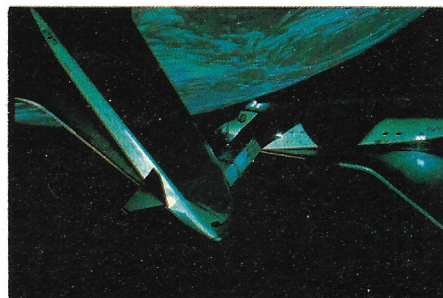
"Cannon did some very large paintings on glass that were 12 feet long and 12 feet high, pretty dangerous stuff to move around," said Smith. "Those paintings also represented parts of the alien spacecraft. They built forms for the astronauts that were used there. We had to do some rebuilding on them here to make them fit what we needed. They built a basic spaceshuttle, to explore the comet, but we also built a couple of shuttles that were of a larger scale."

"The first effect that I worked on was the large alien spacecraft, the one that they find in Halley's comet," continued Smith. "The filmmakers decided to make the comet a sort of a lime green. Originally they were going to make it cherry red. A lot of the stuff we shot with anything near the comet has this greenish hue to it. The red that was originally put into the alien spacecraft shots was later either optically removed or scenes were reshot."

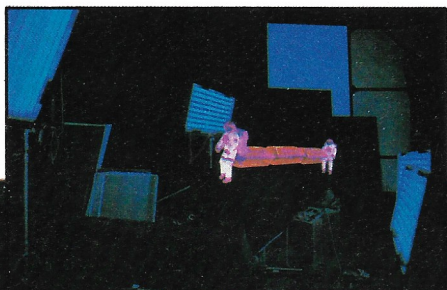
Most of the miniature construction and effects filming was done at Apogee's facility in Van Nuys. The head of the model shop who supervised the construction of the miniatures was Grant McCune, another *STAR WARS* alumnus. The space shuttles in the film keep the same contours as the NASA design, but are stretched out longer.

THE ALIEN SHIP which houses the space vampires is rigged to open up like an umbrella, a special effect filmed by John Dykstra's Apogee, Inc. in Van Nuys. Production design for the film is by British art director John Graysmark, who gave the film a biomechanical look.

The Space Shuttles exploring Halley's Comet link-up near the moon (top). A shuttle rigged for blue screen photography (middle) shows the craft's solar panels. Modelmaker Tom Pakk (bottom) works on one of the models.



Effects cameraman Douglas Smith, gaffer Lee Pogoler and camera assistant Glenn Campbell set up a puppet shot of the astronauts for motion control photography. Inset: A pass using Apogee's red phosphor matte system.



"The most interesting part of the miniature is that we actually tiled the surfaces," said McCune's assistant, Tom Valentine. "We could get very, very close to it and it would still hold up photographically. It was tiled with small pieces of styrene, individually glued onto the surface. It maintains that small, faceted look that you couldn't get with a paint job. That really sells it."

Art direction for *LIFEFORCE*, including the effects, was done in England by a team under the supervision of John Graysmark. "They did a nice job," said Valentine. "The alien spacecraft is a mixture of the organic and high tech. Since the ship designs had been locked-down in England, we had to work backward and try to jam a lot into a very small space. The two shuttles we built are about five feet long, with about a three foot wing-span. They're used in a docking sequence together. The alien craft was about six feet long when closed and when it's opened like an umbrella, it's about four feet across. We found that in order to make the opening movement we needed to use three models, one of which was built in England."

In order to make the astronauts' spacewalk through the alien craft easier to film, special puppet models of the cosmonauts were created. The Apogee modelshop crew fitted the puppets with spacesuits made of a fabric that had good scale wrinkling qualities for realism. Bill Shourt installed motion control motors inside some of the puppets which were inserted into several of the scenes. Since the "jet pack" rigs of the astronauts were fairly rigid, only the leg movements of the puppets needed to be motorized.

"Group shots where they didn't have much individual motion were done by manipulating them in traditional puppet style," said Smith. "They were hung on wires and puppeteers did the manipulation. The camera was overcranked to shoot high speed. The movements were well matched to what they filmed in live action."

The motorized puppets were used whenever a shot required the astronauts to move independently, such as when they circle around an object, something which would have been



Astronaut puppet models were filmed blue screen at Apogee and composited with background plates of a large scale miniature of the alien ship filmed in England.

difficult to do with puppet choreography and an overcranked camera. The astronauts' jet packs do not give any sign of what is propelling them, a detail that fell prey to time and budget. It was felt that the addition of jets emanating from the packs would have been more costly than worthwhile, so the astronauts are mysteriously able to glide wherever they desire with no visible means of propulsion.

Of course, once all the effects photography is shot, it becomes Roger Dorney's job to put it all together. Dorney is supervisor of special optical effects and joined Apogee during the filming of *STAR TREK—THE MOTION PICTURE*. Dorney split up his workload with Jerry Pooler and each supervised half the composites. Dorney described his job as basically figuring out what matting technique would work for each particular shot.

Explained Dorney, "There was one shot, where a spirit comes in on the left, goes around behind a post, and then goes out the other side, through a double-decker bus as it explodes. We combined different techniques on that. There was some laser photography, and there was some of what we call 'the bolt,' an articulate stage unit that was shot to count in sync with the background.

The wires leading to 'the bolt' had to be covered up, of course. Since the image whites out, you can't run a black matte with it to take out the wires because it just sticks out like a sore thumb. We had to work with some different combinations of mattes with different densities so it didn't look matted, which is the main problem."

Dorney said he was really "knocked out" by Apogee's laser photography for the film. "I like the look of it. It doesn't look like animation. It doesn't look like tank stuff. It looks entirely different, and it's really kind of neat. It's so nice and clean. It's almost like 3-D animation. The laser material whips through the frame, coming at you, then going off in some other direction. You could do this type of effect with animation, but it would be very time consuming, and very pat. This was sort of an elegant solution to the problem."

Making the incredible happen has always been the job of special effects. There hasn't been such a combination of the beautiful and the grotesque, the biological and the mechanical, outer space and the dark recesses of our own inner space, since Ridley Scott's *ALIEN*. If *LIFEFORCE* packs a visual punch, much of the credit must go to the Apogee crew for pulling it off. □

SMITH ON STARMAN

continued from page 48

to 65.

For the remaining heads, Smith poured melted clay into a negative mold of Bridges' face and pushed a plaster copy of head 95 into it. The result was a thin coat—about a quarter of an inch—of clay on the number 95 face with a near perfect likeness of Bridges. Smith made 9 more heads by carving down the clay, putting in another blink as he was sculpting.

"After six months work we had 104 heads that had a nice, lifelike quality," said Smith. "The movements, the head turns—they were all very subtle. I don't think you could possibly have sculpted them all, even if you had 5 years to do it."

Smith decided the boy and Bridges would have basically the same hairdo, so he made one wig, glued to a thin fiberglass shell that would fit on top of each head. In addition, Smith made 5 sets of eyebrows, implanting each of the hairs into a flexible plastic appliance. A hole was cut in the back of each head in order to put in the eyeballs, ordered from American Optical Company.

The heads were completed in mid-August at which time Mike McAlister and Pat Sweeney of ILM came out to New Rochelle to film the sequence. They brought a video animation device which could record single frames. Said Smith, "You would record the first head, then put in the second head, and view it on the monitor. By pushing a button, you could see the image of the first head, and by quickly alternating see if the second head was perfectly aligned. You could move it to get it into the exact position." Smith noted that ILM's device saved the day when registration problems developed.

It took 3½ days to record the 104 heads. Because the camera held on the first and last heads for several frames, the sequence was approximately the 5 seconds that Smith had planned. ILM made certain adjustments to the footage, "slipping sync" for a couple of frames to blur one frame into another to smooth the effect and sent Smith a black-and-white 16 mm version of the footage. This was the last he saw of it until the finished film was previewed.

Smith learned that John Carpenter wasn't happy with the head turn. "I was surprised that he cut it out entirely," said Smith. "The effect lasts only ¾ seconds. Neither the first head you see nor the last are shown for more than one frame, so it's very hard to see that it begins with a boy's face and ends with Bridges. Also a red light has been superimposed on the faces. I've been told it is meant to be a continuation of the glow in the baby's head. It seems to me that it flattened the images."

Smith liked working with Carpenter and enjoyed the project, but is disappointed his work did not come out looking as real as he had hoped. "All the same, it broke some new ground," said Smith, who won an Academy Award in April for his old-age makeup seen in *AMADEUS*. "Perhaps this sort of replacement animation will be more effective and exciting in the future." □

Londoners flee in panic during a spirit storm, a large scale scene filmed using Apogee's "Blue Max" front projection blue screen matting system. Right: Camera operator Mat Beck films a laser "lifeforce" effect reflected onto a deformable process screen.



STARMAN DEBACLE

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"coincidental." The filmmakers went ahead with Alves' concept even though its similarity to WAVELENGTH was brought up during the end of STARMAN's production.

"A lot of people said I was ripped-off," said WAVELENGTH director Mike Gray, who isn't the least bit upset by the similarity. Gray had worked earlier for STARMAN producer Michael Douglas, writing THE CHINA SYNDROME, and at one time had tried to interest him in producing WAVELENGTH.

Gray credits Chicago ad man Roland Binzer with the idea for his spaceship. "I'm just glad I did it first," he said. "I would have been upset if they would have come out with that before my picture." □

RADFORD ON 1984

continued from page 50

screens in the film look dirty and rusty, and half of them don't work. The practical functioning of the monitors doesn't matter since, "it's the mere idea that they're watching you, which makes you control yourself. If you create a sense of fear then people generally control themselves."

The director was involved in all aspects of the film's design to insure that it fit into his interpretation of Orwell. The Orwellian idea of *double think* was cleverly included in the victory symbol featured prominently in the film. The victory "V" is debased since a victory is impossible and ultimately undesirable for the state which uses it as a myth to harangue the enslaved populace. Over the "V" are two hands shaking each other seemingly in friendship.

"If you look closely, one of the hands is a black glove and the other is a woman's hand being crushed in the hand of power," explained Radford. "You get that kind of *double think* constantly in the film."

Radford paid careful attention to detail. The copies of the *Times* that come down the pneumatic tubes in the Ministry of Truth are actually all written in *Newspeak*. "If you're creating a world then every detail has got to be there, and well thought-out," he said.

In postproduction a strange conflict arose between the director and a rock group hired to jazz-up the film's sound track. Financier Virgin Records, anticipating a hit soundtrack album, hired the Eurythmics, one of their own groups, to perform several songs for the score. After the film was completed Radford was outraged.

"I was doing the final mix for the picture and was suddenly told that the Eurythmics were doing the music," he said. "I'd never met them and they never actually saw the movie. They stayed in the Bahamas the whole time. It's one of the biggest absurdities I've ever heard of, and a gross outrage. They were paid a million dollars to do the soundtrack in ten days, and when the songs didn't turn out well they insisted they be included in the film or they would resist the release of the record."

According to Radford, he agreed to

about 15 seconds of Eurythmics music in the initial release prints of the film to meet their contractual agreement. The film went out to theatres and was doing well, but after three weeks the prints were pulled, the track remixed, and the film "put back with their dopey music." □

DARKSIDE

continued from page 44

in a car accident, Jacobi discovers it is then his turn to kill off the relative of another of the doctor's patients.

DJINN, NO CHASER, presents a fairly accurate translation of the Harlan Ellison short story, directed by Shelley Levinson, editor of Ellison's newsletter "Down the Rabbit Hole." Ellison's talk-directly-to-the-camera technique is well done by actor Charles Levin, but the punchline of getting the genie out of the lamp via a can opener is limp.

A CASE OF THE STUBBORNS, directed by Jerry Smith, depicts a tetchy old guy (Eddie Bracken) who dies but refuses to believe it. The makeup by Ed French in this show was especially poor.

ALL A CLONE BY THE TELEPHONE, directed by Frank DePalma, with an appearance by Dick Miller, is a particularly unfunny comedy episode in which Harry Anderson is at the mercy of his apparently sentient answering machine. The author, Haskell Barkin, seems to think that repeatedly dropping the phrase "alternate universe" means no further explanation is necessary.

ANNIVERSARY DINNER, directed by John Stryzik, presents a rural couple (Alice Ghostley and Mario Rocuzzo) about to celebrate their 25 anniversary. They befriend a runaway girl (Frederica Duke), who reminds them of one of their "children," and give her access to a hidden playroom with a cauldron-shaped jacuzzi.

SNIP SNIP, directed by Terrence Callahan, tells of an amateur warlock (Bud Cort) who resigns his teaching job prematurely in hopes of winning a lottery. When he loses by one number he goes to the home of the hairdresser (Carol Kane) who won, to tear up her ticket.

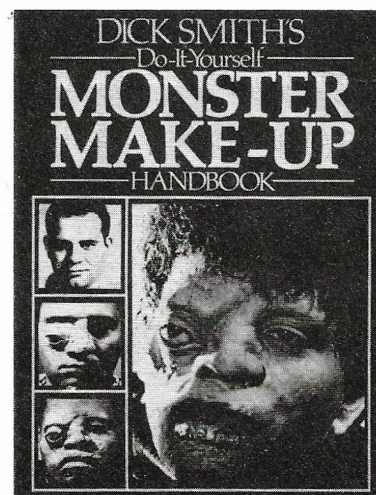
ANSWER ME, directed by Richard Friedman, was a one-woman show for Jean Marsh, who played a British actress subletting a New York apartment. In the middle of the night the phone in the apartment next door keeps ringing and she hears loud banging on the wall. When she investigates, the apartment is empty and giant claw marks are evident. She finds out from the super that the previous tenant committed suicide by strangling herself, and enters the apartment one last time to unplug the phone.

THE TEAR COLLECTOR, directed by John Primmer, showed great promise, with a mysterious and sinister man (Victor Garber) collecting the tears from unhappy Jessica Harper. The ending completely dissipates all the atmosphere the director worked so hard to create. Most endings, in fact, fall flat, which may be due to the fact that the producers' credits are superimposed on them. □

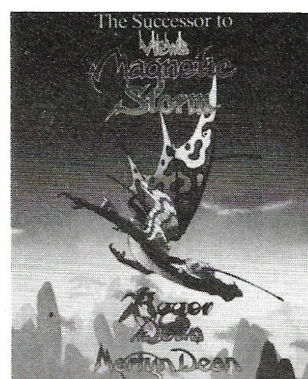
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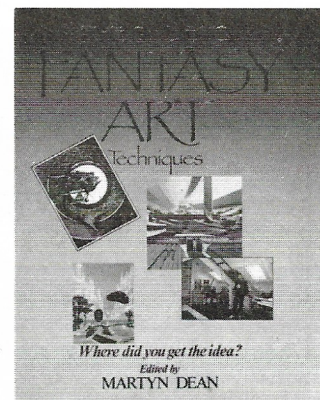


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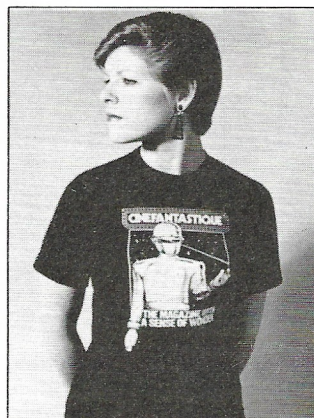
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THE BRIDE

continued from page 23

boss, Columbia's chief executive Frank Price. When Price left Columbia he was replaced by McElwaine whose first order of business was to give the go ahead for THE BRIDE. Roddam and Drai recruited a solid line-up of behind the scenes people, including cinematographer Stephen H. Burum (RUMBLE FISH and BODY DOUBLE) and production designer Michael Seymour (ALIEN).

Roddam took a traditional approach for the creation scene that opens the film, eschewing high-tech optical effects. "We shot the scene with some very workable and practical-appearing apparatus that was actually in operation," he said.

Making Brown into the monster required long hours in the makeup chair before each day's shooting. Three weeks into the filming the actor developed an allergic reaction to the glue that held the makeup to his face. Brown broke out in a terrible rash that caused the production to shut down for two weeks.

Roddam wouldn't be specific but did report that things weren't always congenial on the set. "Sometimes the actors would suggest something and we'd try a scene their way," he said.

Three days away from the conclusion of filming, a circus tent integral to four key scenes accidentally caught fire and burned to the ground. Miraculously none of the 400-plus people in the tent at the time were hurt but it took an additional two months to rebuild the key structure.

"I used the time to begin editing the film," said Roddam. "It was frustrating because I had to leave four big gaps for the scenes with the tent. After the tent was rebuilt I had to try and round up my original crew and it took an additional week to film the last scenes. Fortunately these problems didn't compromise what I wanted to get out of the film."

Roddam, up to this point quick with a response to all questions, had to pause a moment before responding to what Mary Shelley might think if she were around to see what time and Roddam's creative touch had done to her "monster."

"I don't really know," he said. "I hope that she would be pleased." □

THE SCORE

continued from page 20

original 2001, although the use of Strauss' *Also Sprach Zarathustra* was considered unavoidable and does become something of a motif at the end.

Initially, the score was to have been written by Tony Banks, keyboard player for the rock group Genesis, whose music for THE WICKED LADY was effective largely through the embellishments of orchestrator Christopher Palmer and conductor Stanley Black. Creative differences led to Banks' removal and the signing of David Shire as composer.

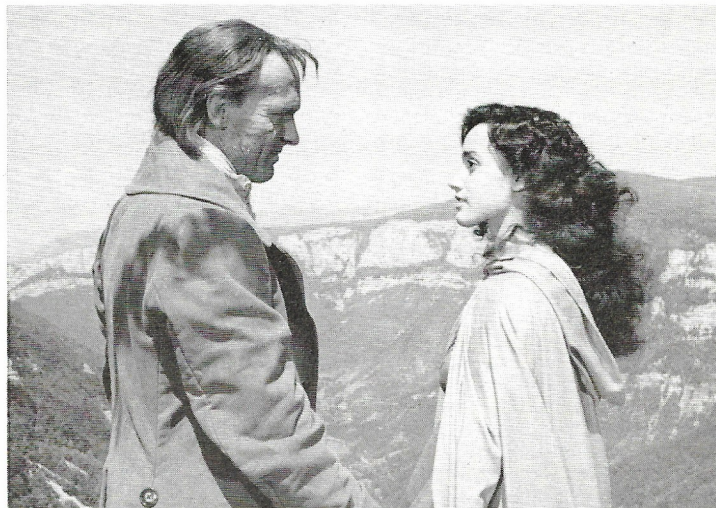
The music for 2010 is predominantly electronic, but not flamboyantly so. Shire, a subtle and understated composer whose prior film scores include ALL THE PRESIDENT'S MEN and Coppola's THE CONVERSATION, doesn't exploit the electronics to provide a cheap futuristic impression. Instead, Shire wrote a score composed in conventional fashion, supplanting the orchestra with electronic performances which both lend an air of sophistication to the soundtrack as well as create a slightly mysterious quality that director Hyams wanted in the music.

"It was a more restrained use of electronics," said Huxley. "We wanted an elegant, electronically orchestrated sound to give the feeling of placement some time in the future, a slightly eerie quality, yet use the very best conventional orchestral techniques, with electronic timbres."

In the future, Huxley looks forward to working in music videos, a form of mini-movie that he feels will present his music with better fidelity than theatrical films. "Sound systems in movie theatres are really pitiful," he said.

Though Huxley laments the poor reproduction quality of movie sound systems, of his various endeavors in music and recording, Huxley finds creating music for films the most enjoyable. "I can always feel these different currents going on within a scene, and the music can tilt it one way or another," he said. "Music so enriches a film, I just love it. I find it a real creative process." □

The Monster (Clancy Brown) returns at the end to claim his Bride (Jennifer Beals).



DAY OF THE DEAD

continued from page 18

three films; rather, each film presents the zombie phenomenon from different perspectives at different points in its progression.)

Most of the seventy-five or so extras who have shown up that day will be "secondary" zombies, and move right along to the assembly line where Barbara Anderson's crew give them a "dead" color along with minor wounds, blood, etc. I am spirited off to "Saviniland," where Romero makeup veteran Tom Savini and his crew are responsible for five to ten "appliance" zombies on the big zombie days. With typical Laurel ingenuity, a small office building within the mine has been turned into a fully functional production facility with "Saviniland" and the primary sets in back.

I enter a large room where Savini and his crew of five are already at work on their zombies for the day as well as some of the film's special effects. A wall of latex masks eerily watches the proceedings—they were used for zombies during the early stages of filming, but were abandoned because they looked too much like masks.

"Continuity" zombie Vince Survinski is receiving the finishing touches on his tumorous-looking appliance; he goes through this every zombie day! Vince is the only NIGHT OF THE LIVING DEAD alumnus involved with DAY, aside from Romero—he acted as production manager and appeared as the guy with the posse who shoots the hero at the end of the original film.

Savini provides a warm greeting and makeup assistant Everett Burrell leads me to his work area. Burrell previously worked with John Carl Buechler at Mechanical and Makeup Imageries, Inc. on various films for Empire International Pictures, like GHOULIES and TROLL. "I hate you; you have a beard," Burrell chided me. He's able to work around it, though, thanks to the hundreds of "generic" latex appliances Savini and crew began sculpting and casting as early as August, the idea being that there would be something to fit anyone's face.

Two pieces, each designed to cover one eyebrow and cheek to give a skull-like appearance, are glued onto my face as we watch some of the effects that have already been filmed, on a nearby VCR. An autopsied cadaver gets up off a table, its guts sloshing onto the floor. An army soldier, bitten by a zombie, raises a gun to his mouth and blows his brains out onto the wall behind him; the camera never flinches. Yes, DAY OF THE DEAD is going far beyond either of its predecessors.

With the latex appliances in place, Burrell paints on brown hues in a greasepaint/surgical adhesive mixture concocted by Dick Smith, which will later practically need sandpaper to come off, and gums up the abhorred beard with a congealed stage blood. Finally, he reaches into a repulsive jar to provide me with a set of false, rotting teeth. As I'm led back to Barbara Anderson's assembly line for finishing touches, publicist Bar-



Lead scientist Lori Cardille, daughter of former Pittsburgh TV horror host "Chilly" Billy Cardille, in the mine with Romero (l) and producer Richard Rubinstein.

bara Pflughaupt intones "You're ugly—stay away from me, I don't want to see you!" I'm pleased.

Back out in the makeup/wardrobe area, a mixture of setting gel and charcoal dust is applied to my hair. From there, it's endless touchups for the rest of the day—as the coloring wears off, my hands, lips and ears are under constant siege as paintbrushes and cold sprayings of "Streaks 'n' tips" correct any problems.

Being a zombie takes a lot of the boredom out of the eternal wait an extra must live through before being called out onto the set. Our big moment comes around 2:00 p.m. A pair of attractive production assistants with walkie-talkies assigned to zombie control round us up and lead us out to the set in the mine. We pass a couple of grips, dressed alike in sport jackets and each wearing a carnation, the gag uniform of the day. I'm missing "skirt day" by a couple of days. It's one of the more amusing sights I remember of my visit to Romero's CREEPSHOW set a few years earlier.

We enter the mine, where it's not quite cold enough for your breath to vaporize, and are scattered over a wide area, with us lucky appliance zombies in front. Romero watches with an amused grin, chatting with cinematographer Mike Gornick and 1st AD/composer John Harrison about the shots to be filmed.

The script for DAY OF THE DEAD deals with a group of scientists and military personnel living in an underground base, making a last-ditch attempt to find medical and/or behavioral solutions to the zombie plague. Will this be the final zombie film? Maybe, maybe not. "George and I realized that in essence, what we needed was the ability to make a picture without an MPAA rating," Richard Rubinstein explained. "How do you expand on NIGHT and DAWN without blowing apart zombies?"

But going without a rating creates a business risk UFD was not willing to take on the \$6.5 million it would have cost to film Romero's initial script for DAY OF THE DEAD. Set primarily in Florida, the script dealt with a stage in the zombie phenomenon where epic devastation has taken place, and the few remaining humans are divided into various castes with an elite military faction

living underground and training a corps of zombie slaves.

"It was alluded to in DAWN that the zombies have to be fed in order to control them," Romero said, "In the version that I wanted to do they are being fed as a matter of course. I was working on the idea of how a revolution only changes the facade of what's going on in society."

With the film's budget cut to \$3.5 million, Romero had to take his script back in time to an intermediate stage some time after DAWN. We see the devastation of Fort Myers, Florida in montage at the beginning of the film—a brilliant job of production design by Cletus Anderson—and then focus on the smaller group in the mine.

The central character is "Bub," a "zombie with a soul" played by actor Howard Sherman. "He has the intelligence level of a very stupid dog," Sherman laughed, thanks to the work of the insane Dr. Logan (Richard Liberty, known to Romero fans as the incestuous father in THE CRAZIES). Things go awry when the military finds out why Bub is doing so well: "He's getting his Alpo," Romero said with a devious grin.

In the mine, we are shooting a scene near the end of the film, when one of the soldiers, having lost his arm to a zombie and frightened of becoming one himself, goes mad and lets a horde of zombies from above-ground into the mine via an elevator shaft. We are the first zombies to invade the complex.

With his lucky plaid scarf tucked under his belt, Romero ambles over to give us a friendly hello and explain the scene being filmed. "You should look around a lot; you're very curious about everything you see." This is a new development for the zombies—a slowly dawning intelligence, hinted at in DAWN OF THE DEAD. "Other than that, anything goes..."

My vulturous posture becomes an asset as I droop into my worst slouch and do my best to get a look of hungry intensity in my eyes. I'm terrified of laughing and being sent home as we wait for the "action" cue. I'm able to hold it back long enough to make it by the camera a few times without ruining the shot, but the sound of seventy-five people wailing is almost enough to make me lose it. Not to mention the ballerina zombie off to

my right doing an hysterical kind of a ballet step in her zombie shuffle. Seventy-five people jockeying for position to be seen on camera should make for a convincing horde of pure hunger entering the complex.

After a few takes, we break for a late lunch. Eating barbecued chicken in zombie makeup is gross. They should have filmed it for the movie. After more touchups, we go back for a few takes of the shot leading up to the zombies' entrance into the complex—advancing through the mine—and closeups of zombies groaning and reaching toward the camera. After considerable moaning, I'm winded, ready to drop and in desperate need of a shower, but very satisfied. Later, I am told by Romero that I have two closeups in the finished film, "doing your Quasimodo!"

Satisfaction with DAY OF THE DEAD is high for Romero, considering the trauma of having to dramatically alter the content of the third part of his trilogy. "I'm very happy with DAY for what it is; I just wish I could have made it the way I really wanted to. But I approached it seriously. I went back and tried to do something that would have integrity and that would fit into the pattern..."

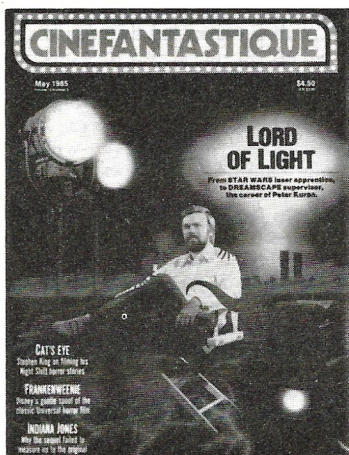
According to Richard Rubinstein, honing down the script resulted in a tight, efficient shooting schedule. "We were better able to allocate resources toward things that would end up in the movie," Rubinstein said. "I had absolute, consummate faith that George would be able to sit down and do a very, very good script within the resources that we had."

A one hour and 45 minute cut, edited by long-term Romero associate Pat Buba, is in the process of being scored and mixed for the film's July release. For zombie fans, there is still hope for a fourth picture: "The phenomenon is not over with this film," Romero revealed. "But as for a fourth picture, I might not be able to finance it unless something happens with the rating system." □

Everett Burrell finishes the appliance makeup on correspondent Paul Gagne for his day in the life of a zombie extra.



LETTERS



I BET THEY OWN PETS, TOO

While I enjoyed contributing to your last issue, I would like to apologize for the somewhat sour note the article appeared to end on [Lord of Light, 15:2:27]. I have had a long relationship with Lucasfilm and ILM and you would think from reading the article that it has been a terrible one. But this is not the case.

ILM is not just some general corporate entity without feelings. ILM is people. These people have been my friends for a long time. They have talent, work hard for their company and pursue their own hobbies and have interests like you and me.

There are many new people working at ILM whom I have never worked with or know. It seems ludicrous to make judgements towards people one has never met. When the issue first appeared, Warren Franklin, general manager of ILM called to tell me it was okay and to absolve me of guilt. I don't think there are many companies or individuals who would allow their relationships to be tested in the manner in which the article was presented and pardon one's

actions.

Most of all, I would like your readers to know that the statement in which I referred to Dennis Muren was meant totally as a compliment although it didn't seem to read as such. My true feelings are that Dennis does what he believes is the right thing to do and is not influenced by "politics." This is why he is the creative force behind ILM.

I hope in the future that CFQ will print more pictures of a person's work since it is their work which should speak louder than comments.

Peter Kuran
Hollywood, CA

SAD STORY BEHIND P.P.— THE PLANETARY PAL

Thanks for your coverage of my first feature film, P.P.—THE PLANETARY PAL [15:2:16]. About the only flaw I found in your article was one of omission; as the film's writer/producer/director, I noticed that these credits had not been included with the piece.

Sadly, the one person who would have most enjoyed the article never had a chance to read it. Seventeen year-old Steve Bailey, P.P.'s leading man (who portrays "Helliot" in the film) passed away on March 24, 1985, from leukemia. This was only a few days before the publication of your article. All of us at Awesome Productions not only treasured Steve as an excellent actor but as a fine human being. Steve's performance will be his legacy, but... we still miss him.

Paul Sammon
Long Beach, CA

BEING A NICE GUY ISN'T EVERYTHING

It would seem that Charles Band is a decent, hard working guy, a man who treats actors and effects artists fairly [GHOULIES, 15:2:22]. This kind of thing must surely be rare in the film-

making business.

So why does Band churn out such derivative garbage all the time? It is truly depressing to look over his past work, but worse to see all of the nonsense he is currently planning, including steals from THE OUTER LIMITS and POLTERGEIST.

Band is in a good position to produce some fine work. He should stop playing mix 'n' match with genre plotlines and use the money he'll make from his poor films, and try something truly rare—an original idea.

Martin Zimmerman
Brandon, FL

TIRED OF BLOOD & GORE

Why do you waste so much valuable space on blood and gore rubbish like THE EVIL DEAD, METALSTORM, and other B-graders? More space could have been given to better quality films like THE RIGHT STUFF, THE PHILADELPHIA EXPERIMENT, GREYSTOKE, DREAMSCAPE, or NEVER SAY NEVER AGAIN, instead of just a page or two. Give more coverage to good fantasy/science fiction/action-adventure films instead of knife-through-the-head rubbish.

There is a difference between hard-hitting action and the pure sadism that some pathetic movie-goers dwell on.

R. Watson
West Australia

SUPERGIRL HAS A FAN

I really think your review of SUPERGIRL [15:1:38] was pushing it a bit. Admittedly we're not talking SOLARIS, but neither is it one of those neo-fascist FX extravaganzas we've been getting ever since STAR WARS. At least the women are more than decoration and—what seemed to bother your reviewer—I wasn't hit over the head with the notion that the whole world (let alone galaxy) rested on the next five minutes. I had a good time. Not an "unmitigated disaster" at all.

It's rather like the way the recent CONAN THE DESTROYER related to the original—not as slick, but a lot more fun. I thought BUCKAROO BANZAI was the most interesting film of last summer, which shows you where my head is at.

Rachel Montemayor
San Antonio, TX

CORRECTION

Please note that the production designer for CONAN THE DESTROYER [14:4/14:5:5] is Pierluigi Basile (not Pier Luigi as your article names him).

Jane Rayleigh
Brooklyn, NY

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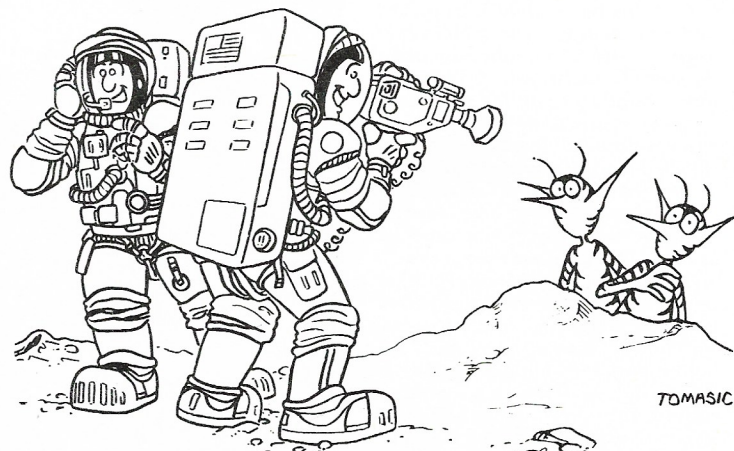
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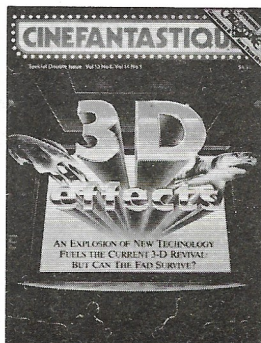


NASA Hell! Patch us through to George Lucas!

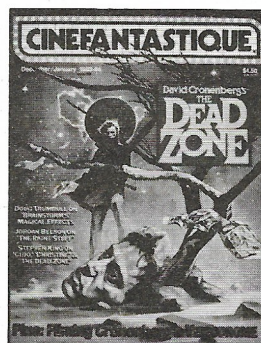
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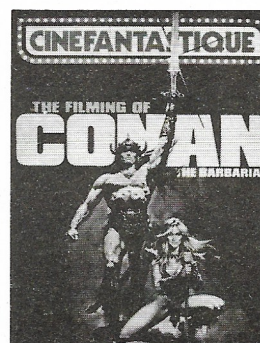
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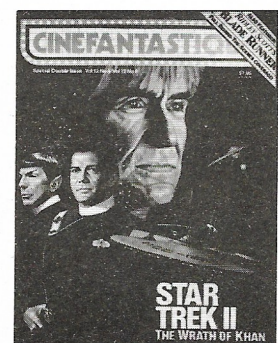
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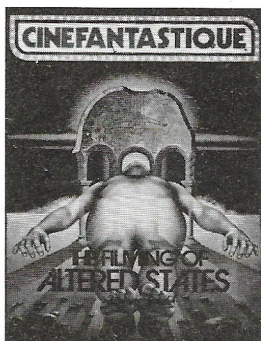
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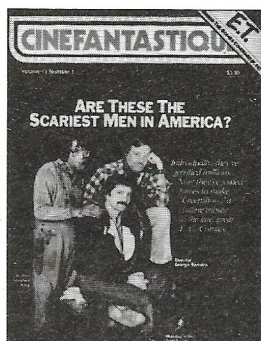
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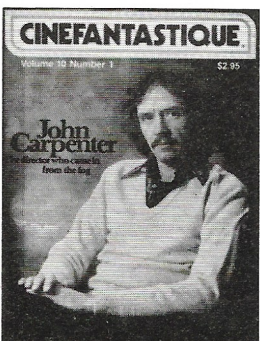
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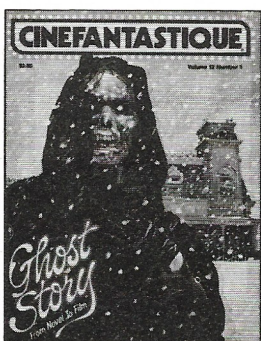
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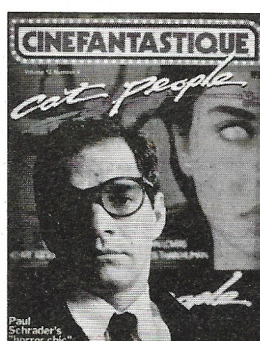
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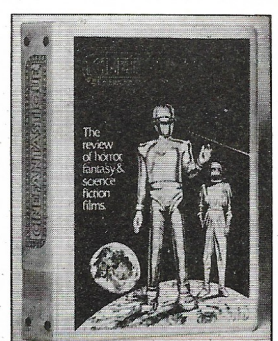
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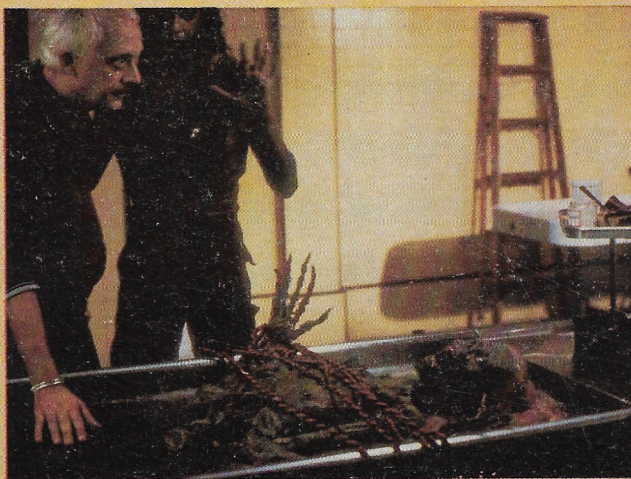
RETURN of THE LIVING DEAD

Writer/director Dan O'Bannon talks about the filming of his illegitimate offspring to George Romero's NIGHT OF THE LIVING DEAD. "It's better than the original, and better than DAWN OF THE DEAD," says writer Alan Jones about a preview screening of O'Bannon's horror/comedy.

RETURN OF THE LIVING DEAD won't be released until next fall by Orion Pictures, but you can read all about it in the next exciting issue of CINEFANTASTIQUE.

O'Bannon, who wrote such pictures as ALIEN, BLUE THUNDER, and LIFEFORCE, talks about his directorial debut, and how the film got taken out of his hands, another CFQ exclusive!

Also covered are the film's fantastic makeup effects by William Munns and Ken Myers. And a look at the work of production designer William Stout.



Also in the same issue, a look at the making of Stephen King's CAT'S EYE, including interviews with King and director Lewis Teague. Carlo Rambaldi talks about devising the film's mechanical "Troll," and Emilio Ruiz explains the use of his forced-perspective miniatures for "The Ledge."

The issue also features an article about filming the mechanical dinosaurs of BABY on location in the Ivory Coast. Director B.W.L. Norton, designer Isidoro Raponi, and former ILM effects expert Paul Huston tell the story of the picture's elaborate miniature set-ups.

Plus, Tom Holland, author of PSYCHO II talks about making his directorial debut on FRIGHT NIGHT. It's another issue jam-packed with the latest photos, news and information about the world of horror, fantasy and science fiction films.

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